

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3424.

SATURDAY, JUNE 10, 1893.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

## METROPOLITAN HOSPITAL SUNDAY FUND.

Patron—Her Majesty the QUEEN.  
HOSPITAL SUNDAY, 11th JUNE, 1893.  
Any person unable to attend Divine Worship on that day is requested to send his or her Contribution to the Lord Mayor. Cheques and Post Office Orders made payable to the Secretary, Mr. Henry N. CURRIE, should be crossed "Bank of England," and sent to the Mansion House.

## ROYAL HISTORICAL SOCIETY.

(Incorporated by Royal Charter.)  
Patron—HER MAJESTY the QUEEN.  
President—The Right Hon. Sir M. E. GRANT DUFF, G.C.B.  
THURSDAY, June 15, at 8.30 P.M., the following Paper will be read:—"Pilgrimages," by GEO. HURST, J.P. FR. Hist. S. The Inquisition of 1517: Inclosures and Evictions (Part II.), by I. S. LEADAM, M.A. FR. Hist. S.  
29, Hanover-square, W.

## ENGLISH DIALECT SOCIETY.

ANNUAL MEETING, MANCHESTER FREE LIBRARY, MONDAY NEXT, June 12, at 4 P.M. List of Publications may be had from  
Heslop Moor, Stockport. J. H. NODAL, Hon. Sec.

## ROYAL SOCIETY OF PAINTERS in WATER COLOURS.

THE ONE HUNDRED AND NINETEENTH EXHIBITION IS NOW OPEN, 5, Pall Mall East, from 10 till 6. Admission 1s. Catalogue 1s.  
ALFRED D. FRIPP, R.W.S., Secretary.

## ROYAL SOCIETY OF BRITISH ARTISTS, Suffolk-street, Pall Mall.

SEVENTEENTH ANNUAL EXHIBITION NOW OPEN DAILY. Ten to Six. Admission 1s.  
ROBERT MORLEY, Hon. Secretary.

## THE GRAFTON GALLERIES.

Admission 1s.  
10 to 6. THIRD EXHIBITION OF THE SOCIETY OF PORTRAIT PAINTERS.  
Grafton-street, Bond-street, W.

## THE HOLFORD COLLECTION.

Messrs. PAUL & DOMINIC COLNAGHI & CO. beg leave to announce that this most celebrated COLLECTION OF ETCHINGS, ENGRAVINGS, AND DRAWINGS, containing the finest examples existing of Albert Dürer, Van Leyden, Van Mecken, Rembrandt, Schöngauer, Berghem, Paul Potter, &c., will be ON VIEW at their Rooms from June 5 to 19—13 and 14, Pall-Mall East.

## A MUSIC PRIZE OF 100L.

WANTED, A NATIONAL ANTHEM for the State of Gondal, India. The Music, if approved by a Committee of Experts, will be entitled to the Prize of 100L. Composers are required to send in their Music, properly arranged for Military Band, to the undersigned not later than October, 1893.

Private Secretary to H.H. Thakor, Sahib of Gondal.  
Gondal, Kattywar, India, May, 1893.

## NORWAY, NORTH CAPE, SWEDEN, ST. PETERBURGH, and COPENHAGEN.

The Rev. HASKETT SMITH, M.A., the noted traveller, is organizing a SELECT PARTY for a Seven Weeks' Tour in the above-named countries, leaving London July 18.

The arrangements will be under Messrs. THOS. COOK & SON. Apply to Rev. Haskett Smith, 7, Kensington-square Mansions, W.; or Thos. Cook & Son, Ludgate-circus, London.

## THE LECTURE AGENCY, LTD., The Outer Temple, London, W.C.

acts as Agent for all the leading Lecturers and Entertainers of the Day. Secretaries of Literary Societies, Institutes, Lecture Associations, Colleges, and others engaging Lecturers are requested to write for Prospectus.

## CIVIL SERVICE COMMISSION.—FORTH-COMING EXAMINATION.

ASSISTANT KEEPERS (ART BRANCH) South Kensington Museum; ASSISTANT KEEPERS (SCIENCE BRANCH) South Kensington Museum (18—30), 7th JULY. The date specified is the latest at which applications can be received. They must be made on forms to be obtained with particulars, from the SECRETARY, Civil Service Commission, London, S.W.

## SECRETARY, LIBRARIAN, READER, or other

Literary Engagement.—A GENTLEMAN is open for EMPLOYMENT as above, or in a similar capacity. Is a good Public Speaker and Lecturer. Part or whole time arranged for. The highest references if desired.—Address E. I. Park-villas, Victoria-road, Cork.

## YOUNG ENGLISHMAN (23) seeks ENGAGE-

MENT as SECRETARY, LIBRARIAN, or TRAVELLING COMPANION. Thorough knowledge of several languages. Highest references.—Atlas, Waters's Library, Westbourne-grove, London.

## PRIVATE SECRETARY.—AN ENGLISH LADY,

good French, German, and Dutch scholar, requires SITUATION as above. Highest references.—Address B. care of W. H. Smith, Union-street, Birmingham.

## EDUCATED LADY requires ENGAGEMENT as

SECRETARY and CLERK. Correspondence, French, Shorthand, and Type-writing. Excellent references.—Address A. M. F., 34, Flinbury Park-road, South Hornsey, N.

## A LADY (L.S.A. St. Andrews) wishes a post as

SECRETARY; Resident preferred. 41 years' residence. Will be recommended by Sir John Lubbock.—Address THE SECRETARY, 2, St. James's-square, S.W.

## SPANISH and PORTUGUESE.—A LITERARY

LADY desires APPOINTMENT as SECRETARY, AMANUENSIS, or Work of Research and Translations.—MENA, care of Mr. John Hodges, Publisher, Agar-street, Charing Cross, W.C.

## LIBRARY ASSISTANT required by a Scientific

Society. Knowledge of Modern Languages necessary. Commencing salary 100L. to 150L. according to ability and experience.—Address, stating age and qualifications, to LIBRARY, care of Street & Co., 30, Cornhill, E.C.

## TO BOOKSELLERS, PUBLISHERS, LIBRA-

RIANS, and others.—Mr. E. WHITTINGHAM for many years with Messrs. Henry Sotheran & Co., 136, Strand, London, is now OPEN to a fresh ENGAGEMENT. Highest references from Mr. Sotheran.—Address 17, Villa-road, Brixton, S.W.

## WELL-KNOWN JOURNALIST, with an excel-

lent idea for a New Paper, wishes to meet with a NEWSPAPER PROPRIETOR of standing who will FINANCE same.—AJAX, care of Hempleman, Theobald's-road, W.C.

## WANTED, A Lady or Gentleman—to whom the

book shall be dedicated—willing to find immediately 30L. to assist a young and promising Author in meeting cost of Production of a Work of which an eminent London firm of Publishers have spoken highly. Return of capital, with interest, positive. Further particulars by correspondence or interview.—Apply W. W. WALL, 1, Eleanor Villas, Maybank-road, South Woodford, Essex.

## EDUCATIONAL or COMMERCIAL post in

England desired by a young SWEDISH of the UNIVERSITY of UPPSALA. GRADUATE in Latin, Scandinavian Languages, Ancient and Modern, Philosophy, Geology, Mineralogy, with Honours in French acquired by residence in Paris. He is accustomed to Teaching and could undertake Literary or Commercial Correspondence. High references.—Address Greville TRENLER, care of the Hon. Hugh Gough, British Embassy, Stockholm.

## SHORTHAND (rapid), TYPIST.—LADY seeks

RE-ENGAGEMENT. Understands French and German. Well recommended.—Address R. H., Gibbs, Smith & Co., 10, High Holborn.

## TYPE-WRITING, in best style, at 1d. per folio.

Shorthand Notes taken. References to Authors.—Miss GLADDING, 243, South Lambeth-road, S.W.

## TYPE-WRITERS.—SECOND-HAND

MACHINES, equal to new, FOR SALE, EXCHANGE, or LENT on HIRE. Machines sold by instalments on terms to suit purchasers. Use of Machine taught free to hirers or purchasers. Remingtons, Yosts, Hammonds, Caligraph, Bar-locks, Fitch, &c., from 8s. MS. Copied with accuracy and despatch at lowest rates. Highest references. Illustrated Catalogue from—N. T. Vinton, Manager, National Type-Writer Exchange, 74, Chancery-lane (Holborn end).

## C. MITCHELL & CO., Agents for the Sale and

Purchase of Newspaper Properties, undertake Valuations for Service or Purchase, Investigations, and Audit of Accounts, &c. Card of Terms on application.  
12 and 13, Red Lion-court, Fleet-street, E.C.

## R. ANDERSON & CO., Advertising Agents,

14, COCKSPUR-STREET, CHANCERY CROSS, S.W.  
Insert Advertisements in all Papers, Magazines, &c., at the lowest possible prices. Special prices for Institutions, Schools, Publishers, Manufacturers, &c., on application.

## THE AUTHORS' AGENCY. Established 1879.

Proprietor, Mr. A. M. BUEGHES, 1, Paternoster-row. The interests of Authors capably represented. Proposed Agreements, Estimates, and Accounts examined on behalf of Authors. MSS. placed with Publishers. Transfers carefully conducted. Twenty-five years' practical experience in all kinds of Publishing and Book Producing. Consultation free.—Terms and testimonials from Leading Authors on application to Mr. A. M. BUEGHES, Authors' Agency, 1, Paternoster-row.

## PUBLISHING and LITERARY INVESTMENT

AGENCY.—H. A. MONGRIEFF (late Managing Clerk to Messrs. Rivington) will be happy to furnish particulars of PUBLISHING PARTNERSHIPS and LITERARY INVESTMENTS to bona fide Correspondents on application. Connected investigations for purchasers. Valuations of Copyright for Transfer, Probate, and other purposes.—St. Paul's Chambers, 19, Ludgate-hill, E.C.

## CHISWICK PRESS (an Eighteenth Century

Printing Office).—Messrs. CHARLES WHITTINGHAM & CO., of 20 and 21, Took's-court, Chancery-lane, London, beg to offer their services to Authors, Publishers, Learned Societies, Proprietors of Fine Galleries, and others, who are desirous of securing the best workmanship. While still retaining the reputation for Handwork acquired during the past century, they have obtained, by a recent rearrangement of the premises and the addition of new plant, greater facilities for Machine Printing of a first-class character. Catalogues of Private Libraries and Editions of Luxe a speciality.—Telephone, No. 2704. Telegram, "Whittingham, London."

## NEWSPAPERS, MAGAZINES, BOOKS, &c.

PRINTED and PUBLISHED.—KING, SELL & RAILTON, Limited, high-class Printers and Publishers, 12, Gough-square, 4, Bolt-court, Fleet-street, E.C., are prepared to undertake the Printing and Publishing of first-class Newspapers, Magazines, Books, Catalogues, Pamphlets, Prospectuses, Articles of Association, Minutes of Evidence, &c., in the best style. Their Offices are fitted with the latest improvements in Rotary and other Machinery, the most modern English and Foreign Type, and they employ none but first-class workmen. Facilities upon the premises for Editorial Offices, free. Advertising and Publishing Departments conducted. Telephone, 2758. Telegram, "Africanism, London."

## FRANCIS BEDFORD, ART BOOKBINDER,

11, HUNTS-MOOR-ROAD, WANDSWORTH, S.W., late of Trafalgar House, Great Newport-road, W.C.

## WESTMINSTER SCHOOL.—An EXAMINA-

TION to FILL UP VACANT SCHOLARSHIPS and EXHIBITIONS WILL BEGIN on TUESDAY, July 11th.—For details apply to the HEAD MASTER, Dean's-yard, Westminster.

## TAURANGA, EALING COMMON, W.—

SELECT SCHOOL for YOUNG LADIES.—The healthiest suburb of London. All the comforts and recreations of home life. Teachers of highest standing. Special advantages for Music, German, and French. Strictest attention given to moral training and instruction in habits of self-respect.

## GERMAN and SPANISH.—A University

Lecturer, living in the best part of Oxford, RECEIVES A YOUNG LADY as BOARDER or PUPIL into his Family. Modern Languages.—Address K., care of Messrs. Terry & Co., 8, Hatton-garden, E.C.

## REMOVAL of the OFFICES of the

ATHENÆUM.—The Crown having acquired Nos. 4 and 22, Took's-court, the Printing and Publishing Departments are now REMOVED to the New Offices at Bream's-buildings, Chancery-lane.

## FRANCE.—The ATHENÆUM can be

obtained at the following Railway Stations in France:—

AMIENS, ANTIBES, BEAULIEU-SUR-MER, HARRITZ, BORDAUX, BOULOGNE-SUR-MER, CALAIS, CANNES, DUNOY, DUNKIRK, HAVRE, LILLE, LYONS, MARSEILLES, MENTONE, MONACO, NANTES, NICE, PARIS, PAU, SAINT RAPHAEL, TOURS, TOULON.  
And at the GALLIGNANI LIBRARY, 234, Rue de Rivoli, Paris.

## MIDDLESBROUGH HIGH SCHOOL.—The

post of HEAD MISTRESS of the GIRLS' SCHOOL will become VACANT at the end of the present Term, and the Trustees will receive applications up to July 5th. Salary, 250L. with 1L. Capitation after first 100 in attendance. Latin, French, and German taught.—Further particulars on application to R. L. KIRBY, Hon. Secretary.

## THE CHESTER TECHNICAL DAY SCHOOL.

The Governing Body of the above School requires a HEAD MASTER, who shall be qualified to Teach Science Subjects in connexion with the Department of Science and Art. Estimated Salary, 230L. Guaranteed, 200L.

Also an ASSISTANT MASTER to take Commercial Subjects, including Pitman's Shorthand (Elementary). Preference will be given to one holding a Certificate from the Education Department, and who is also qualified to Teach not less than two Science Subjects. Estimated Salary, 142L. 10s. Guaranteed, 125L.

Particulars as to duties, salary, &c., will be sent on application to C. H. ENOCK, Clerk to the Governing Body, Grosvenor M.C. cum, Chester.

## THE WORCESTER ROYAL FREE GRAMMAR

SCHOOL (MODERN and CLASSICAL).

First appointment of HEAD MASTER under New Scheme—under the Endowed Schools Acts—and who must be a Graduate of some University in the Queen's Dominions.

Stipend, 150L., with a Capitation Fee graduated according to number of Boys.

No residence.

Duties to commence after Summer Vacation.

Copies of Scheme may be obtained from Messrs. DENTON & Co., Booksellers, High-street, Worcester, price 6d. each; and for further particulars apply to Mr. T. G. HYDE, 19, Foregate-street, Worcester.

Clerk to the Governors, to whom applications, accompanied by not more than four testimonials, should be forwarded on or before June 24 next.

## ST. BARTHOLOMEW'S HOSPITAL and

COLLEGE.—Applications are invited for the Office of DEMONSTRATOR OF CHEMISTRY and for the Office of ASSISTANT DEMONSTRATOR OF CHEMISTRY.

Full information as to the duties and emoluments of these Offices may be obtained from the undersigned, to whom all applications (which may be accompanied by testimonials) should be sent on or before June 30, 1893.

THOMAS W. SHORE, M.D., Warden.

## LONDON SCHOOL OF MEDICINE for WOMEN,

and ROYAL FREE HOSPITAL.—A Scholarship, value 30L., and Two Mackay Prizes, value 25L. and 15L., offered annually. Dufferin Jubilee Scholarship, value 25L., for four years, offered in September. Apply to SECRETARY, 30, Handel-street, Brunswick-square, W.C.

## APPLICATIONS are invited by the undersigned

for the PROFESSORSHIP of HISTORY and POLITICAL ECONOMY in PACHAIA YAPPA'S COLLEGE, MADRAS. The candidate should be an Honours Graduate in History of an English University, and be competent to lecture up to the M.A. standard of the Madras University. The College is the largest native institution in Southern India, and the European staff at present includes three Cambridge Honours men and a London M.A. (Honours).

The engagement will be in the first instance for two years, to be extended by mutual agreement to eight, fourteen, and eighteen years, with a year's furlough at the close of each period. Fifty guineas will be paid in London for passage out, and the same sum for passage home should the trustees terminate the engagement at the end of two years. The salary is Rs. 350 per mensem, rising by yearly increments of Rs. 25 to Rs. 400.

Applicants should give full particulars and (in the first instance) copies only of testimonials, and state if they can give a personal interview in London. Further detailed particulars will be furnished to suitable candidates by JOHN ADAM, Esq., M.A. Principal, care of Messrs. Wm. Hutchinson & Co., 1, Northumberland-avenue, Charing Cross, W.C.

## ERARD, S. & P., Pianoforte and Harp Makers

by Royal Warrant to Her Majesty the Queen and the Prince and Princess of Wales.

"The Instruments for the Refined."

The New Models may be Hired, or may be Purchased on the Three Years' System.

F. & P. ERARD,

8, Great Marlborough-street, Regent-street, London, W.

## MISS MIRIAM TWYMAN, Exhibitor Royal

Academy, IVORY MINIATURE PAINTER to the Nobility. Faithful and pleasing Portraits made from Life or Photographs. Lessons in Oil or Water-Colour Painting at own or Pupil's residence. Terms on application.—3, North Villas, Camden-square, N.W.

## PICTURE RESTORATION or CLEANING

effected with every regard to safe and cautious treatment, by M. RAINE THOMPSON, Studio, 41, George-street, Portman-square, W.

## THE AUTOTYPE FINE-ART GALLERY.

74, NEW OXFORD-STREET, LONDON.

is remarkable for its Display of Copies of Celebrated Works of  
THE GREAT MASTERS.

Reproductions of the most important Paintings in the following Collections:—

NATIONAL GALLERY, LONDON.	LOUVRE, PARIS.
BUCKINGHAM PALACE.	LUXEMBOURG, PARIS.
WINDSOR CASTLE.	ROYAL GALLERY, DRESDEN.
UFFIZI, FLORENCE.	HERMITAGE, ST. PETERSBURG.
PITTI, FLORENCE.	PRADO, MADRID.
ACADEMY OF FINE ARTS, FLORENCE.	VATICAN, ROME.
AMSTERDAM.	HAARLEM.
THE HAGUE.	FRANKFORT.

### THE PARIS SALONS.

PAINTINGS AND DRAWINGS BY MILLET, COROT, ROUSSEAU, DAUBIGNY, BASTIEN LEPAGE, AND MESSIAO.

Albums of Reference to the various Galleries are provided, are easily looked over, and are of great interest to Lovers of Art.

A LARGE COLLECTION OF EXAMPLES OF MODERN FRENCH AND ENGLISH ART IN SELECTED FRAMES, suitable for HALL, LIBRARY, DRAWING-ROOM, BOUDOIR, &c.

AUTOTYPE, A DECORATIVE AND EDUCATIONAL ART, a Pamphlet, with Four Illustrations, Description of Autotype, Suggestions for Pictures, and Framing, &c., free by post on application.

FINE-ART CATALOGUE of 186 pages, 6d.

The AUTOTYPE COMPANY, 74, New Oxford-street, London (a few doors West of Mudie's Library).

### Catalogues.

**FOREIGN BOOKS AND PERIODICALS**  
Catalogues on application.  
DULAU & CO. 37, SOHO-SQUARE.

**ELLIS & ELVEY,**  
Dealers in Old and Rare Books.  
**CATALOGUE OF RECENT PURCHASES (No. 75)**  
NOW READY, post free, 6d.  
29, New Bond-street, London, W.

**BOOKS.—A CATALOGUE OF BOOKS, Rare and Curious, Ancient and Modern, just issued, post free on receipt of address. Libraries and small parcels of Books Purchased for Cash.—PARRY & Co., Mount Pleasant, Liverpool.**

**RAWLINSON'S HISTORY OF PHENICIA.**  
With Map and numerous Illustrations. Surplus New Copy offered for 7s. 6d. (pub. 24s.) carriage free.  
JAMES G. CONNIE, Ancient and Modern Bookseller,  
230, High-street, Exeter.  
CATALOGUES post free.

**THE ILLUSTRATED ART CATALOGUE of the**  
BERLIN PHOTOGRAPHIC COMPANY,  
1s. post free.

Masterpieces of Modern and Ancient Painters. Just issued:—

Sir JOHN MILLAIS's famous Picture

'The VALE OF REST.'

Photogravure, size 16½ by 28½ inches.

Prospectus sent on application to the

BERLIN PHOTOGRAPHIC COMPANY,

135, New Bond-street, London, W.

**FIRST EDITIONS OF MODERN AUTHORS,**  
Including Dickens, Thackeray, Lever, Alington; Books illustrated by G. and H. Cruikshank, Phil. Rowlandson, &c. The largest and choicest collection offered for sale in the World. Catalogues issued Monthly and sent post free on application. Books bought.—WATSON T. BRIDGES, 27, New Oxford-street, London, W.C.

**RARE BOOKS.—CATALOGUE OF THE STOCK**  
OF OLD AND RARE BOOKS FOR SALE BY PICKERING & CHATTO, 66, Haymarket, London, S.W. 340 pp. 8vo. cloth, price 3s. 6d., which amount will be deducted from the first purchase of one Guinea. In this Catalogue will be found a large collection of the Editions of Works illustrated by Cruikshank, Phil. Leech, Rowlandson, Alken—Volumes of Rare Early English Poetry, Drama, History, Typography, and Topography—First Editions of Thackeray, Dickens, Lever, Alington, and most of the esteemed Writers of Fiction and Poetry, &c.  
\* \* \* Let us know the books you are seeking. If they can be found we can find them.  
\* \* \* Single Book, Parcels, or Libraries, large or small, Purchased for cash.  
PICKERING & CHATTO, 66, Haymarket, London, S.W.

**CHAUCER'S HEAD CATALOGUE, No. 281.**  
Issued this day, containing the Transactions of various Learned Societies, Autograph Letters, Dorset's exquisitely illustrated Books, Mawa's Genus Crocus, Best Editions of Standard Authors, &c. may be had on application to WILLIAM DOWNING, 6, Temple-row Birmingham, P.S.—CATALOGUE No. 280 of MODERN BOOKS, chiefly First Editions, may still be had.  
BORDER EDITION OF SIR WALTER SCOTT'S NOVELS, on Large Paper, price 16s. per Volume.—W. DOWNING, Chaucer's Head Library, Birmingham, has One Copy for sale.  
NORMAN E. GALE.—A Collection of this charming Writer's Scarce Works, price 55s. Particulars in Catalogue No. 281.—Chaucer's Head Library, Birmingham.

**CLASSICAL LIBRARY, every known Author,**  
Greek and Latin, finest in the kingdom, splendidly done. TO BE SOLD, for want of space, at half its value.—Apply BAKER, 1, SOHO-SQUARE.

**WICLIFFE.—Fine, important, and genuine CONTEMPORARY PORTRAIT OF FATHER OF JOHN WICLIFFE,** 1324-84, given to a member of the Horde Family, Cote House, Oxfordshire, in the Eighteenth Century, by the then Rector of Lutterworth. Price 15s.—W. WITHERS, 45, Silver-street, Leicester.

**TUNBRIDGE WELLS.—BOARD AND RESIDENCE** offered in a Private Family. Central position. Close to Common, three minutes from S.E. Railway Station. Dry, invigorating air.—R. G. Boxwell, Guildford-road, Grove Hill-road, Tunbridge Wells.

**BOOKSELLER'S SHOP, in the best part of**  
Chancery-lane, TO BE LET on Lease, with immediate possession. Moderate rent. Complete Bookshop and Electric Light Fitting to be sold cheap. Splendid opportunity for any one who can give personal attention to work up a good business.—Apply to MANAGERS, Collector's Office, 63, Chancery-lane, W.C.

**TO LET, HOUSE, ten minutes from District**  
Station, close to tram, thirty-five minutes from Chancery Cross. Four or Five Bed-rooms, Three Sitting-rooms, Store-room, good, well-lighted and dry Offices; south aspect; garden on bank of river; perfect quiet; fine view of open country; facilities for keeping boat; speaking tube and gas throughout; blinds. Rent, for a term, 50s.—Apply O. 14, Hammer-smith-terrace, W.

## MUDIE'S SELECT LIBRARY.

SUBSCRIPTIONS from ONE GUINEA per Annum.

### MUDIE'S SELECT LIBRARY.

Books can be exchanged at the residences of Subscribers in London by the Library Messengers.

SUBSCRIPTIONS from TWO GUINEAS per Annum.

### MUDIE'S SELECT LIBRARY.

COUNTRY SUBSCRIPTIONS from TWO GUINEAS per Annum.

### MUDIE'S FOREIGN LIBRARY.

All the best Works in French, German, Italian, and Spanish are in circulation.

Catalogues of English or Foreign Books, 1s. 6d. each.

Prospectuses and Clearance Lists of Books on Sale, postage free.

MUDIE'S SELECT LIBRARY, LIMITED,

80 to 84, New Oxford-street, London.

Branch Offices:

341, Brompton-road; and 48, Queen Victoria-street, E.C. (Manston House End.)

## LANGUAGES MASTERED IN TEN WEEKS.

FRENCH, GERMAN, SPANISH, ITALIAN

Actually spoken and mastered in Ten Weeks without leaving

your homes by

DR. ROSENTHAL'S MEISTERSCHAFT SYSTEM.

550th Thousand.

Pupils taught as if actually in the presence of the Teacher.

All Subscribers, 15s. for each Language, receive 15 Parts, of Three

Lessons each, in a neat paper box.

Send for Circulars stating Language required.

THE MEISTERSCHAFT PUBLISHING CO.,

Summer-street, Boston, Mass.

London Agents:—

GAY & BIRD, 27, King William-street, Strand.

### Sales by Auction

**COLLEGE FOR BOYS OR GIRLS,**  
WITH POSSESSION.

**OXFORDSHIRE, ON THE BORDERS OF BERKS,**  
36 MILES FROM LONDON.

**THE AMERSHAM HALL ESTATE** of Twenty Acres, Caversham-on-Thames, near Reading, comprising a remarkably well-built, conveniently arranged, and commodious Modern Mansion of very pleasing appearance, containing a handsome Reception Room, 5 large and lofty Class Rooms, noble Dining Hall, 32 well-proportioned Bed-rooms, a large and very complete Office, Stabling (4 Loose Boxes), Carriage House, Farm Buildings, large Swimming Bath, capital Cottages, highly productive Gardens, charming Grounds, ornamentally timbered Park Lands, Tennis Lawns, Cricket and Football Grounds, Fine Plantation, and a picturesque Lodge, with a total area of Twenty Acres, occupying a magnificent position on the high ground above the Village of Caversham and the River Thames, with a southern aspect, a remarkably healthy soil and subsoil, one mile and a half from the prosperous Town of Reading and the Great Western, South-Western, and South-Eastern Railway Stations, less than one hour's ride from Paddington.

This unique and valuable Property has for many years been most successfully occupied as a High-Class Boys' School, for which purpose it is admirably adapted, or it is suitable for a Ladies' College, a Convalescent Home, a Hospital, or other Institution, or the removal of the School Premises would leave a commodious and choice Gentleman's Residence of very pleasing appearance, with charming surroundings, and 13 acres of well-wooded Park and Plantation Land available for the erection of Nine Picturesque Residences.

It will (unless previously sold privately) be SOLD BY AUCTION by Messrs. HANLAW & SON, at the QUEEN'S HOTEL, READING, on TUESDAY, June 13, at 3 o'clock, as a Whole or in Lots.

Particulars, Plans, Views, and Conditions of Sale may be obtained at the Queen's Hotel, Reading; of Messrs. WATKINSON & CO., Solicitors, 1, New-court, Lincoln's Inn, London; or of Messrs. HANLAW & SON, Auctioneers and Surveyors, Friar-street Chambers, Reading.

Library of the late Rev. GEORGE CLEMENTS.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, June 12, at 1 o'clock precisely, the LIBRARY of the late Rev. GEORGE CLEMENTS, of Stockwell, consisting of Important Historical Treatises—Theological Works by Bellingham, Newman, Stanley, Alford, &c., amongst which may be mentioned Froese's History of England, with Supplement Volumes, 13 vols.—Frederick's Norman Conquest, 6 vols.—Lingard's History of England, 10 vols.—Hook's Lives of the Archbishops, 12 vols.—Hansen, Egypt's Place in Universal History—Gardiner's Works—Dollinger's History of the Church, 4 vols.—Canon Cook's Commentary on the Bible, 13 vols.—Gladstone's Studies on Homer, 3 vols.—and other Works of Historical and General Interest.

May be viewed. Catalogues may be had.

**The BATEMAN HEIRLOOMS.—The Second Portion of the**  
Collection of Works of Art and Antiquity.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will sell by AUCTION (by order of the Court of Chancery), at their House, No. 13, Wellington-street, Strand, W.C., on WEDNESDAY, June 14, and Following Day, at 1 o'clock precisely, the SECOND PORTION of the valuable COLLECTION of WORKS of ART and ANTIQUITY, formed by the late W. BATEMAN, Esq., and T. RATEMAN, Esq., of Lamberhurst House, Youlgrove, co. Derby, comprising:—Aristocratic, Greek, Roman, Saxon, Medieval, &c. Antiquities—Weapons and Implements in Stone and Bronze, &c., including several fine Swords and a Scabbard End from the Thames—Two remarkable Bronze Trumpets from Ireland, and many fine Objects in Gold of the same Nationality—Greek and Roman Pottery, including Examples from the Poet Rogers's Collection—Bronzes, &c., amongst which may be mentioned the unique and beautiful Trulla, found in the Isle of Ely in 1858, figured in the 'Archæologia,' Vol. XXVIII, p. 426—Seven Fibulae, one with Runic Inscription—Antique and Medieval Rings—Pilgrim Signs—Early English Pottery—China, &c.

May be viewed. Catalogues may be had.

**Coins and Historical Naval and Military War Medals, including the Collection of the Viscount HALIFAX, that of the late Right Rev. M. G. BERESFORD, Archbishop of Armagh—the Cabinet of Coins and Tokens formed by the late Rev. THOMAS JONES, of Sporie, Norfolk—and other Properties.**

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, June 16, and Three Following Days, at 1 o'clock precisely, COINS and MEDALS, including the Cabinet of the Viscount HALIFAX, a small Collection of English Coins in Gold and Silver, in fine condition, the Property of an AMATEUR in the North; the Collection of the late Right Rev. M. G. BERESFORD, Archbishop of Armagh; the Cabinet of Coins and Tokens, formed by the late Rev. THOMAS JONES, F.S.A., of Sporie, Norfolk; the Collection of the late JOHN VIGNON, Esq., and other Coins and Medals from various Private Cabinets, the whole comprising English and Foreign Coins in Gold, Silver, and Copper—Tokens—Historical Medals—Greek and Roman Coins in the Three Metals—Coin Cabinets—Numismatic Books—and Naval and Military War Medals from Private Collections.

**BIBLIOTHECA PHILIPPICA.—A Portion of the Famous**  
Collection of Historical, Topographical, Genealogical, and other Manuscripts of the late Sir THOMAS PHILLIPS, Bart.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on MONDAY, June 19, and Three Following Days, at 1 o'clock precisely, a PORTION of the famous COLLECTION of HISTORICAL, TOPOGRAPHICAL, GENEALOGICAL, and other MANUSCRIPTS and AUTOGRAPH LETTERS of the late Sir THOMAS PHILLIPS, Bart., F.R.S., of Middle-chill, Worcestershire, and Thirlstaine House, Cheltenham, together with many of his Privately Printed Works. Included among the Manuscripts are the Southwell and Bathurst State Papers, consisting of the Correspondence of most of the chief Statesmen of the reign of William III.—Sir Julius Caesar's and other MSS. of the reign of Elizabeth and James I.—numerous important Works relating to Ireland and Scotland—Poetry of Chaucer, Lydgate, Suffolk, Alabaster, Abr. Fraunce, Oldisworth, together with others of the Sixteenth and Seventeenth Centuries—Works relating to the Households of Edward VI., Henry VIII. and VII., Sunderland, &c.—Early Chronical Works, by Lord Prayers by Lord Tottel, &c.—The House of Cooper's Bedfordshire—Gower's Cheahire—Irish Encumbered Estates, 53 vols.—Collections by Francis, Earl of Bedford, Fienes, Garton, Hasted, Lewis, Hisher, Nicholson, Ware, Theatrical MSS. relating to Shakespeare, Garrick, Sheridan, Harriet, Melville, Siddons, &c.—Genealogical Works by Dean Wotton, Le Neve, J. Warburton, Radcliffe, Townsend, Sir G. Naylor, Sir J. Belham, and other famous Heraldic—Unpublished Romance by John Marston—Collection of Letters—Archbishop Tenison's Papers—together with the Original Autograph Manuscript of Sir Walter Scott's Life of Swift.

May be viewed the Friday and Saturday prior. Catalogues may be had, price 1s. each.

**The Collection of Engraved Portraits, the Property of the late**  
FOUNTAIN WALKER, Esq., of Neas Castle, Inverness.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, June 22, and Two Following Days, at 1 o'clock precisely, the COLLECTION of ENGRAVED PORTRAITS formed by the late FOUNTAIN WALKER, Esq., of Neas Castle, Inverness, comprising an almost complete series of the Works of W. Faithorne, in beautiful state, and fine Impressions of some of the Works of Delarain, Elstracke, Gaudier, Vander Passe, Smith, White, and others.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of four stamps.

Important and valuable Autograph Letters.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on FRIDAY, June 23, at 1 o'clock precisely, an important and valuable AUTOGRAPH LETTERS, comprising interesting Specimens of Catherine de Medici, Charles V., VII., and VIII. of France, the Young Pretender, Admiral Coligny, Dupleix, Edward IV., Queen Elizabeth, Frederick the Great, Henry VII., Louis XI., Maria Stuart, Mozart, Napoleon I., Nelson, Peter the Great, Richard III., Richelieu, and others.

May be viewed two days prior. Catalogues may be had.

A Selected Portion of the celebrated Auchinleck Library.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on TUESDAY, June 22, and Two Following Days, at 1 o'clock precisely, a SELECTED PORTION of the celebrated AUCHINLECK LIBRARY, formed by the late LORD AUCHINLECK, the Property of Mrs. MOUNSEY, containing interesting Memorials of James Bowdler and Dr. Samuel Johnson—Works relating to the History of Scotland and by Scottish Authors—Early Manuscripts—Rare Treatises relating to America.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of six stamps.

**A Portion of the Library of the late P. J. SELBY, Esq.,**  
Author of 'Illustrations of British Ornithology,' &c., and the Libraries of the late Dr. PATRICK SINCLAIR LAING, of the late Miss MARY WILKINSON, and other Properties.

**MESSRS. SOTHEBY, WILKINSON & HODGE**  
will sell by AUCTION, at their House, No. 13, Wellington-street, Strand, W.C., on THURSDAY, June 22, and Two Following Days, at 1 o'clock precisely, a PORTION of the LIBRARY of the late P. J. SELBY, Esq., Author of 'Illustrations of British Ornithology,' &c., including numerous valuable and important Works on Natural History, and the LIBRARY of the late Dr. PATRICK SINCLAIR LAING, comprising numerous Editions of the Works of Robert Burns; the LIBRARY of the late J. P. DARBY, Esq.; the LIBRARY of the late Miss MARY WILKINSON, &c.; and the various Private Libraries, the whole comprising First Editions of Modern Authors, including Tennyson, Ruskin, Dickens, Thackeray, &c.—Voyages and Travels—Historical—Early History—Books on the Fine Arts, the Classics, Poetry, the Drama, and Standard Works in all Classes of English and Foreign Literature.

May be viewed two days prior. Catalogues may be had; if by post, on receipt of two stamps.



The fine Collection of Roman Coins, the Property of  
**HERMANN D. WEBER, Esq., M.D., &c.**  
**MESSRS. SOTHEBY, WILKINSON & HODGKINSON**  
will sell by AUCTION, at their House, No. 13, Wellington-  
street, Strand, W.C., on THURSDAY, June 23, and Following Day,  
at 1 o'clock, precisely, a very fine COLLECTION OF ROMAN COINS, the  
Property of HERMANN D. WEBER, Esq., M.D., who is relinquishing  
the pursuit of this branch of Numismatics, and a Small Collection of  
choice Roman and Byzantine Gold Coins.  
May be viewed two days prior. Catalogues may be had; if by post,  
on receipt of four stamps. A small number of Catalogues with fine  
Plates may also be had, price 1s. each.

Many Thousand Volumes of Modern Books and Reminders.  
**MESSRS. HODGSON** will sell by AUCTION,  
at their Rooms, 115, Chancery-lane, W.C.:—  
On TUESDAY, June 13, at 1 o'clock,  
MODERN BOOKS and REMINDERS, including 306 Ballion's History of  
Plants, 8 vols. (sells 10s.);—274 Vaughan's New Readings of Shakespeare's  
Tragedies, 3 vols. (11. 17s. 6d.);—217 Eschscholtz's Reprint of  
North's Plutarch, folio—415 Shakespeare's Hamlet, edited by D. Mac-  
lachlan (3s. 6d.)—220 Vols. of Illustrations, by Francis George Heath,  
New Series (4s. 6d.)—500 Vols. of Eschscholtz's Zoology, Philosophy,  
science, the Bible, &c. (4s. to 10s. per vol.)—and several Thousand  
Volumes of Popular Publications—Illustrated and Standard Works, in  
Handsome Bindings—30 Copper Plates by David Cox—Stereotype  
Plates—Woodcuts—Two Tons of English Millboards, &c.  
To be viewed, and Catalogues had.

On WEDNESDAY, June 14, and Two Following  
Days, at 1 o'clock, Valuable MISCELLANEOUS BOOKS, including a  
selection from the Library of a GENTLEMAN—Trommli Concordance,  
2 vols.—England's Paraphrase—Tasso's Godfrey of Bulloigne—  
Higgins's Celtic Druids and Anasaypsis, 3 vols.—Lange's Commentary,  
24 vols.—Kell and Delitzsch's Commentary, 27 vols.—The Speaker's  
Commentary (Old Testament), 7 vols.—Ante-Nicene Library, 24 vols.—  
Foreign Theological Library, 71 vols.—Bewick's Birds, 2 vols.—W.  
Morris's Poems, &c. 2 vols.—Historical Works—Voyages and Travels—  
Scientific Treatises and Serials—Prints—Music, &c.  
To be viewed, and Catalogues had.

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that they will hold the following SALES  
at their Great Rooms, King-street, St. James's-square, the Sales com-  
mencing at 1 o'clock precisely:—

On MONDAY, June 12, and Following Day,  
fine FRENCH DECORATIVE FURNITURE and OBJECTS of ART  
of the late GEORGE FIELD, Esq.

On WEDNESDAY, June 14, BOOKS, Original  
Sketches by John Leech, Autograph Manuscript of General Gordon's  
Journal of the Egyptian Expedition, &c.

On FRIDAY, June 16, and Following Day, and  
on MONDAY, June 19, the remaining WORKS of VICAT COLE, R.A.

On MONDAY, June 19, SERVICE of SILVER  
and SILVER-GILT PLATE, the Property of a NOBLEMAN.

On TUESDAY, July 11, and Three Following  
Days, the HOLKOR COLLECTION of ETCHINGS, ENGRAVINGS,  
and DRAWINGS by and after OLD MASTERS formed by the late  
ROBERT STAYNER HOLKOR, Esq., of Dorchester House, Park-  
lane.

On MONDAY, July 17, and Following Day, fine  
ETCHINGS, ENGRAVINGS, and DRAWINGS by and after the OLD  
MASTERS, the Property of the Right Hon. the EARL of AYLESFORD.

NOTICE.  
The Works of Art belonging to the Partners of Messrs.  
**BARING BROTHERS & Co.**

**MESSRS. CHRISTIE, MANSON & WOODS**  
respectfully give notice that the Sales will take place at their  
Great Rooms, King-street, St. James's-square, in the following order:—

On FRIDAY, June 23, the COLLECTION of  
fine old PORCELAIN and DECORATIVE OBJECTS of H. BINGHAM  
MILDMAY, Esq.

On SATURDAY, June 24, the important COL-  
LECTION of ANCIENT and MODERN PICTURES of H. BINGHAM  
MILDMAY, Esq.

On TUESDAY, June 27, the COLLECTION of  
fine ENGLISH and FRENCH SILVER and SILVER-GILT PLATE  
of the Right Hon. LORD KEVESTOCK.

On WEDNESDAY, June 28, and Two Following  
Days, fine OLD FRENCH DECORATIVE FURNITURE and OBJECTS  
of ART of the Right Hon. LORD KEVESTOCK.

On TUESDAY, July 4, and Following Day,  
fine OLD FRENCH DECORATIVE FURNITURE, PORCELAIN, and  
OBJECTS of ART of J. STEWART HODGSON, Esq., of R. K. HODG-  
SON, Esq., and of the Hon. F. BARING.

Each Collection may be publicly viewed two days preceding, and  
Catalogues will be forwarded on application to Messrs. Christie, Manson  
& Woods.

**MESSRS. PUTTICK & SIMPSON** will sell  
by AUCTION, at their House, 47, Leicester-square, W.C.:—

On WEDNESDAY, June 14, and Two Following  
Days, the LIBRARY of a GENTLEMAN, comprising Encyclopædia  
Britannica, Ninth Edition—Hutton's Arabian Nights, with Supplement  
—Mason's Norfolk—Scottish Dialects, 2 vols.—Galerie de Florence,  
4 vols.—Hippens's Musical Instruments—Rosen's Vedute di Roma—  
Annual Register, with Index—Charles Lamb's John Woodvil, First  
Edition, boards, uncut—Warrington's Wales—Cotman's Sepulchral  
Brasses of Norfolk and Suffolk—Harrison's Miscellany, 12 vols. old green  
morocco—Kest's Endymion—Books on America—Martialis Epigram-  
mata, Lord Byron's copy, with 4 pages manuscript in his hand-  
writing—Book crosses, &c.

Catalogues may be had; if by post, on receipt of two stamps.

On MONDAY, June 26, and Two Following  
Days, the Valuable LIBRARY of the late Right Hon. LORD BR-  
BOURNE (by order of the Executors), comprising valuable County  
Histories, unique Collection of Poil Books, Jane Austen's 'Lady Susan'  
Original Autograph MSS.—Original Correspondence of Sir J. Banks  
—Autograph Letters by Royal and Distinguished Personages.  
Catalogues may be had; if by post, on receipt of two stamps.

On FRIDAY, June 30, a valuable COLLECTION  
of VIOLINS, VIOLAS, and VIOLONCELLOS, the Properties of the late  
Sir PETER BENSON MAXWELL, the late JAMES AGLAND, Esq.  
(by order of the Executors), and of J. WILLIAMS, Esq. L.D.S. R.S.S.,  
all of which are guaranteed genuine to the Purchasers,  
comprising Examples of Standard variety, Gagliani, Maggini, and other  
well-known Italian Masters.

Catalogues on receipt of four stamps.

FRIDAY NEXT.—Photographic Apparatus, &c.  
**MR. J. C. STEVENS** will sell by AUCTION,  
at his Great Rooms, 38, King-street Covent-garden, on  
FRIDAY, June 16, at half-past 12 o'clock precisely, several good  
CAMERAS by well-known makers—Lenses by Ross, Dallmeyer, and  
others—Studio and Tripod Stands, Specimens, Mounts, Rolling Presses,  
Plates, Camera Cases, and other Photographic Apparatus—Microscopes  
—Telescopes—Binoculars—Opera Glasses—Books—Furniture—and  
Miscellaneous Property.  
On view the day prior 2 till 5 and morning of Sale, and Catalogues  
had.

TUESDAY, June 20.—Valuable Natural History Specimens.  
**MR. J. C. STEVENS** will sell by AUCTION,  
at his Great Rooms, 38, King-street, Covent-garden, on TUES-  
DAY, June 20, at half-past 12 o'clock precisely, NATURAL HISTORY  
SPECIMENS, comprising a Collection of Exotic Lepidoptera, including  
many Rarities—British Lepidoptera and Coleoptera—a small choice  
Collection of Minerals, Birds' Eggs, Skins, &c.—Animal Skins, Heads,  
and Horns—Fossils—Shells—Books—Cabinets, &c.  
On view the day prior 10 till 4 and morning of Sale, and Catalogues  
had.

BOOKS WANTED EVERY WEEK.—See the  
List of Hundreds of Books Wanted advertised for every week  
in the PUBLISHERS' CIRCULAR and BOOKSELLERS' RECORD.  
(Established 1837.) Price 1jd. weekly.—Office: St. Dunstan's House,  
Fetter-lane, London.

THE NINETEENTH CENTURY.  
JUNE, 1893.

THE GOSPEL OF PETER. By the Rev. Dr. Martineau.  
ULSTER and the CONFEDERATE STATES. By Prince Camille de  
Foligno, former General in the Confederate Army.  
SIX HUNDRED YEARS OF ENGLISH POVERTY. With Diagrams.  
By Gustav F. Stoffen.

RARE BOOKS and their PRICES. By W. Roberts, Editor of 'The  
Bookworm.'

AN IMPOSSIBLE CORRESPONDENCE—1892. By R. F. Murray.

THE ROTHAMSTED EXPERIMENTS. By Mrs. Creyke.

THE POLDIPEZZOLI COLLECTION at MILAN. By Charles L. East-  
lake, Keeper of the National Gallery.

POST OFFICE "FLUNDERING AND BLUNDERING." By J. Henniker  
Heaton, M.P.

HABITUAL DRUNKARDS. By Dr. John Batty Tukey.

ESOTERIC BUDDHISM (a Reply to Prof. Max Müller). By A. P.  
Sinnett.

HOW TO ATTRACT CAPITAL to the LAND. By the Right Hon. Lord  
Vernon.

A NATURALIST'S VIEW OF THE FUR-SEAL QUESTION. By P. L.  
Sclater, Secretary of the Zoological Society.

THE CRAVING FOR FICTION. By Sir Herbert Maxwell, Bart., M.P.

PROTECTION and the EMPIRE. By Walter Frewen Lord.

London: Sampson Low, Marston & Co., Limited.

OLD MASTERS at the NATIONAL GALLERY.

By CHAS. L. EASTLAKE, F.R.S.A.

This week appears the Third Photo-Tint reproduction of the Series,  
THE ANGEL RAPHAEL AND TOMMASO  
(Tuscan School, Florentine XVth Century).

THE BUILDING NEWS.

Price 4d.; post free, 4jd.

332, Strand, London; and all Newsmen and Bookstalls.

ENGLISH MECHANIC and WORLD of  
SCIENCE.

Price 2d.; post free, 2jd.

Oldest, cheapest, and best Journal of Popular Science and Practical  
Mechanics. World-wide circulation. Numbers among its Contributors  
the leading Scientists and Mechanics of all nations, and is the unrivalled  
depository of the latest scientific and mechanical information.

332, Strand, London, W.C.; and all Newsmen and Bookstalls.

THE GATHAS of ZOROASTER, ZEND, PAH-  
LAVI, SANSKRIT, and PERSIAN TEXTS, with Translations  
and Commentary, pp. 650, large 8vo. pp. 536, soon ready. By L. H.  
MILLS, D.D. Brockhaus, Leipzig; or David Nutt, London. 30s.

Göttingische gelehrte Anzeigen, May 15th, 1893.—"Our understanding of  
the Gathas has been powerfully promoted by the author... das  
Ergebnis einer erstaunlichen Arbeit sehr mannigfaltiger Art."

New Edition, pp. 180, cloth, 1s. post free.

DOG DISEASES TREATED by HOMEO-  
PATHY. By JAMES MOORE, M.R.C.V.S. Each Disease is  
fully Described and Prescribed for.

London: James Epps & Co., 48, Threadneedle-street, and 170, Piccadilly.

Second Edition now ready, much enlarged, 3s. 6d.

OUR MORALITY and the MORAL QUESTION.

By Prof. LIONEL BEALE, M.B. F.R.S.

London: J. & A. Churchill.

Now ready, price Fourpence.

BRIEF LESSONS in ASTRONOMY.

By W. T. LYNN, B.A. F.R.A.S.

G. Stoneman, 21, Warwick-lane, E.C.

Price Sixpence, cloth.

REMARKABLE COMETS: a Brief Survey of  
the most interesting Facts in the History of Cometary Astronomy.

By W. T. LYNN, B.A. F.R.A.S.

Edward Stanford, 20 and 27, Cockspur-street, Charing Cross, S.W.

W. C. BENNETT'S POEMS.

The GOLDEN LIBRARY.—square 16mo. cloth, 2s.

SONGS for SAILORS.

Chatto & Windus, Piccadilly.

PUBLICATIONS of the ZOOLOGICAL SOCIETY  
of LONDON.

TRANSACTIONS, Vol. XII., Part 6, price 12s.,  
containing the following Paper, 'On the British Palæogene  
Bryozoa,' by J. W. GREGORY, B.Sc. F.Z.S., British Museum (Nat.  
Hist.). With 4 Plates.

PROCEEDINGS of the ZOOLOGICAL SOCIETY  
of LONDON, 1893, Part 1, containing the Papers read at the  
Scientific Meetings held in January and February last. With  
15 Plates. Price 12s.

To be obtained at the Society's Office, 3, Hanover-square, W.; or  
through any Bookseller.

READY ON JUNE 12TH.  
PART I.  
OF  
**A DICTIONARY OF  
BIRDS.**

By ALFRED NEWTON,

Assisted by  
HANS GADOW.

With Contributions from  
RICHARD LYDEKKER, B.A. F.G.S.,  
CHARLES S. ROY, M.A. F.R.S.,  
And  
ROBERT W. SHUFELDT, M.D.,  
Late United States Army.

TO BE COMPLETED IN FOUR PARTS,

Price 7s. 6d. net each.

Just published, in demy 8vo. cloth, 450 pages, and  
illustrated with 263 Figures, price 18s. net,

**ZOOLOGY OF THE  
INVERTEBRATA:**

A Text-Book for Students.

By ARTHUR E. SHIPLEY, M.A.,  
Fellow and Assistant Tutor of Christ's College, and  
Demonstrator of Comparative Anatomy in  
the University of Cambridge.

Just published, in post 8vo. cloth, 532 pages, and  
containing 7 Photographic Illustrations,  
price 12s. 6d.

**HISTORY OF ASTRONOMY  
DURING THE  
NINETEENTH CENTURY.**

By AGNES M. CLERKE.

Third Edition, Revised and Enlarged.

In 1 vol. fcap. 8vo. cloth, price 3s. 6d.; or boards,  
price 2s. 6d.

**WHERE SHALL WE GO?**

A Guide to the Watering-Places and Health Resorts  
of England, Scotland, Ireland, and Wales.

TWELFTH EDITION.

Edited by A. R. HOPE-MONCRIEFF.

In 1 vol. fcap. 8vo. cloth, price 3s. 6d.

**WHERE TO GO ABROAD.**

A Guide to the Watering-Places and Health Resorts  
of Europe, the Mediterranean, &c., including  
a Trip through India.

Edited by A. R. HOPE-MONCRIEFF.

A. & C. BLACK, Soho-square, London, W.

## DIGBY, LONG & CO., PUBLISHERS.

### THE NEW NOVEL.

AT ALL THE LIBRARIES, 1 vol. cloth, 6s.

## DR. JANET OF HARLEY STREET.

By Dr. ARABELLA KENEALY.

First Large Edition exhausted, Second  
now ready.

The *DAILY CHRONICLE* says:—"It is a clever book, and well worth reading. Miss Kenealy has imagined an interesting character, and realized her vividly."

## A SON OF NOAH: a Novel.

By MARY ANDERSON.

At all Bookstalls and Libraries, 1 vol. cloth, 3s. 6d.

Three Large Editions sold out, Fourth  
now ready.

"A CLEVER NOVEL BY A NEW AUTHOR."

## NETTA. By Edwin Elliott.

1 vol. 6s. At every Library.

The *Academy's* opinion:—"Mr. Elliott is to be welcomed. A quite excellent story.....Style is so good.....Writer's evident facility.....Not only is the interest permanently sustained, but passages of dramatic vividness detain the reader."

## The "JOLLY ROGER": a Novel.

By HUME NISBET, Author of 'Bail Up, &c.

New Edition (3rd), at every Bookseller and Bookstall in the kingdom. Picture boards, 2s.

The *National Observer* declares "The Jolly Roger" to be quite the best thing Mr. Nisbet has yet done."

NEW NOVEL IN 3 VOLS. BY MADELINE CRICHTON.

## LIKE a SISTER. By Madeline CRICHTON.

NOW READY AT ALL THE CIRCULATING LIBRARIES.

BY HIS HONOUR JUDGE STEPHEN.

## The PRINCESS'S PRIVATE SECRETARY: a Novel.

1 vol. cloth, 6s.

NOW READY AT ALL LIBRARIES.

## A DEFORMED IDOL: a Novel. By

JAMES J. MORAN, Author of 'The Disappearance of Jack Arnold,' &c. 1 vol. cloth, 6s., at all Libraries.

"His unquestioned power as a fictional writer.....The various threads are so ingeniously interwoven and artistically presented as to secure the undivided attention of all." *Freeman's Journal*.

## The FALL of ADAM: a Biblical

Argument showing the True Nature of that Event, its debasing effect upon humanity, and how Evil inevitably arose out of it. By Rev. STEPHEN SHEPHERD MAGUTH, LL.D. In 2 vols. royal 8vo. 32s.

[Now ready.]

NOW READY, SIXTH EDITION (New and Revised), with Portrait of the Author.

## The AUTHOR'S MANUAL. By Percy RUSSELL.

With Prefatory Remarks by Mr. GLADSTONE. Crown 8vo. cloth, 5s.

*Westminster Review*.—"A very complete manual and guide for journalist and author. It is not a merely practical work—it is literary and appreciative of literature in its best sense.....We have little else but praise for the volume."

DIGBY, LONG & CO, Publishers,  
18, Bouverie street, Fleet-street, London.

## MR. WM. HEINEMANN'S NEW BOOKS. QUESTIONS AT ISSUE.

By EDMUND GOSSE.

In 1 vol. crown 8vo. buckram, gilt top, 7s. 6d (uniform with 'Gossip in a Library').

\* Also a Limited Edition on Large Paper, 25s. net.

## RECOLLECTIONS OF MIDDLE LIFE.

By FRANCISQUE SARCEY.

Translated from the French by ELISABETH L. CARY.

8vo. with Portrait, 10s. 6d.

## THE MASTER BUILDER. A Play in Three Acts. By Henrik Ibsen.

A New Edition, with a Bibliographical Note by EDMUND GOSSE, and an Appendix for Critics by WILLIAM ARCHER. Crown 8vo. paper cover, 1s.

\* Also an Edition on Fine Paper, limited to 60 numbered copies, with Portraits and Illustrations, small 4to. 21s. net.

Uniform with the above,

## HEDDA GABLER. By Henrik Ibsen. Crown 8vo. paper cover, 1s.

## MR. PUNCH'S POCKET IBSEN. A Collection of some of the

Master's best-known Dramas, Condensed, Revised, and slightly Re-arranged for the benefit of the Earnest Student. By F. ANSTEE. With Illustrations by Bernard Partridge. 3s. 6d.

## THE FAMILY LIFE OF HEINRICH HEINE. Illustrated by One

Hundred and Twenty-two hitherto Unpublished Letters addressed by him to different Members of his Family. Edited by his Nephew, Baron LUDWIG von EMBDEN. Translated by CHARLES GODFREY LELAND. 8vo. with Portraits, 12s. 6d.

"There is no end to the contrasts which Heine's life and character present. Mr. Leland's translation is skilful and exact, and his annotations are often instructive."—*Times*.

## RECOLLECTIONS OF COUNT LEO TOLSTOY. Together with

a Letter to the Women of France on the "Kreutzer Sonata." By C. A. BEHRS. Translated from the Russian by C. E. TURNER, English Lecturer in the University of St. Petersburg. 8vo. cloth, with Portrait, 10s. 6d.

"To the profoundly interesting volume published in a handsome form I hope to devote greater attention by-and-by. Every page of this book will be read with interest. Whatever be thought of Tolstoy's themes, there can be no question of his rank in contemporary literature. He is among the first, if not the foremost, of all."—*British Weekly*.

## VICTORIA, QUEEN AND EMPRESS. By John Cordy Jeaffreson. With

2 Portraits. 2 vols. demy 8vo. 30s.  
"Of the numerous popular compendiums of Her Majesty's life, this seems worthy to rank with the most painstaking and intelligent."—*Athenæum*.

## THREE NOVELS AT THE LIBRARIES.

MAXWELL GRAY'S NEW NOVEL.

### 1. THE LAST SENTENCE. By the Author of 'The Silence of Dean

Maitland.' In 3 vols.  
"The Last Sentence" is a remarkable story; it abounds with dramatic situations, the interest never for a moment flags, and the characters are well drawn and consistent."—*Standard*.

### 2. ORIOLE'S DAUGHTER. By Jessie Fothergill, Author of 'The First

Violin.' In 3 vols.  
"A pretty story.....There are several passages of great beauty—passages to which the reader will return when the story has been followed to its end, and dwell upon them with pleasure."—*World*.

SECOND THOUSAND.

### 3. THE HEAVENLY TWINS. By Sarah Grand, Author of 'Ideala.' In

3 vols.  
"It is so full of interest that one feels inclined to give oneself up to unreserved enjoyment of it. The twins are among the most delightful and amusing in fiction."—*Athenæum*.

## CHILDREN OF THE GHETTO. A Study of a Peculiar People. By I.

ZANGWILL. A New Edition, with Glossary. In 1 vol. crown 8vo. 6s.  
"A moving panorama of Jewish life, full of truth, full of sympathy, vivid in the setting forth, and occasionally most brilliant.....A book to read, to keep, to ponder over, to remember."—*Black and White*.

## WRECKAGE: Seven Studies. By Hubert Crackanthorpe. Post 8vo. 3s. 6d.

"The really remarkable talent displayed in 'Wreckage' establishes the author's claim to serious regard.....A series of sketches of high literary value."—*Spectator*.

## FROM WISDOM COURT. By Henry Seton Merriman and Stephen

GRAHAM TALLENTYRE. With 30 Illustrations by E. Courboin. In 1 vol. crown 8vo. 3s. 6d. (Uniform with 'Woman through a Man's Eyeglass' and 'The Old Maid's Club'.)

### HEINEMANN'S POPULAR NOVELS.

Crown 8vo. uniformly bound in cloth, 3s. 6d. each.

### THE HEAD OF THE FIRM. By Mrs. Rid-

DELL, Author of 'George Geith,' 'Maxwell Drewett,' &c. [Just published.]

### ACCORDING TO ST. JOHN. By Amélie

RIVES, Author of 'The Quaker or the Dead.' [Just published.]

### THE RETURN OF THE O'MAHONY. By

HAROLD FREDERIC, Author of 'The New Exodus,' &c. Illustrated.

### A LITTLE MINX. By Ada Cambridge,

Author of 'A Marked Man,' &c.

### THE STORY OF A PENITENT SOUL. By

ADELINE SERGEANT, Author of 'No Saint,' &c.

### HEINEMANN'S INTERNATIONAL LIBRARY.

Edited by EDMUND GOSSE.

Crown 8vo. cloth, 3s. 6d.; paper, 2s. 6d. each.

### LOU. From the German of Baron von

ROBERTS. [Second Edition just ready.]

"It is a superb book."—*Queen*.

### DONA LUZ. From the Spanish of Juan

VALERA.

"The fascination of 'Doña Luz' and her history is that of a most tender and tragic beauty. We know hardly any figure in fiction more lovely and affecting."—W. D. HOWELLS.

### THE JEW. From the Polish of J. I.

KRASZCHWSKI. [Shortly.]

London: WM. HEINEMANN, 21, Bedford-street, W.C.



## MR. T. FISHER UNWIN'S LIST.

THE FIRST VOLUME OF THE REISSUE OF "THE ADVENTURE SERIES."

**WOMEN ADVENTURERS: The Lives of Madame Velazquez, Hannah Snell, Mary Anne Talbot, and Mrs. Christian Davies.** Edited by MENIE MURIEL DOWIE, Author of 'A Girl in the Karpathians.' Seven Portraits. Large crown 8vo. cloth, gold lettered, 7s. 6d.  
*Daily News*.—"Miss Dowie's share in the publication is chiefly confined to furnishing a preface written in her vigorously picturesque manner, and altogether quite characteristic of its writer."

REV. R. F. HORTON'S NEW WORK.

**VERBUM DEI: being the Yale Lectures on Preaching for 1893.** By Robert F. Horton, M.A., Author of 'Revelation and the Bible,' 'Inspiration and the Bible,' &c. Small demy 8vo. cloth, 5s.  
*Methodist Recorder*.—"Most heartily do we welcome Mr. Horton's able and valuable lectures. If they attain the circulation they deserve it will be wide indeed."

THE NEW VOLUME OF "THE GREAT FRENCH WRITERS."

**THEOPHILE GAUTIER.** By Maxime du Camp. Translated by J. E. Gordon. Preface by Andrew Lang.  
 Front. Crown 8vo. cloth, 3s. 6d.  
*Times*.—"A sympathetic memoir of the life and works of a writer whose name in France is a household word."

NOW READY.

**OLD-WORLD SCOTLAND: Essays on Old Scotch Customs.** By T. F. Henderson. 8vo. cloth, 6s.

SECOND EDITION.

**The STICKIT MINISTER, and some Common Men.** By S. R. Crockett. Cloth extra, 5s.  
*Truth*.—"Striking sketches of Scotch life and character."

THE NEW VOLUME OF THE "PSEUDONYM LIBRARY."

**A FATHER OF SIX, and An OCCASIONAL HOLIDAY.** Translated from the Russian by W. F. Gaussen,  
 B.A. Paper, 1s. 6d.; cloth, 2s.  
*Sheffield Telegraph*.—"Both stories are written with graceful fluency and ease of style."

THE NEW VOLUME OF "THE CAMEO SERIES."

**RETROSPECT, and other POEMS.** By A. Mary F. Robinson (Madame Darmesteter), Author of 'An Italian Garden,' &c. Frontispiece. Fcap. 8vo. half-bound paper boards, 3s. 6d.

THE MERMAID SERIES.—NEW VOLUME.

**The BEST PLAYS of BEN JONSON.** Edited, with Introduction and Notes, by Brinsley Nicholson and C. H. HERFORD. 8vo., with Front., cloth, 3s. 6d.

ALSO, A NEW EDITION OF

**The BEST PLAYS of CHRISTOPHER MARLOWE.** Edited by Havelock Ellis, and Introduction by J. ADDINGTON SYMONDS. 8vo., with Front., cloth, 3s. 6d.

## NEW NOVELS.

**ROSE, SHAMROCK, and THISTLE.** By Rosa Mackenzie Kettle. Cloth, 6s.

*Athenæum*.—"Miss Kettle is usually graceful and pleasing; one can read her works without any jarring interruption from solecisms or vulgarities, and she is a close observer of nature in the various country districts she has made her home. Her present tale is of the Borders, and the grey hills and peel-towers are vividly presented to us."

**PAYNTON JACKS, GENTLEMAN.** By Marion Bower. Cloth, 6s.

*Daily Telegraph*.—"One of the pleasantest and most satisfactory books of the year.....This delightful story is told with winning grace and delicate humour."

NEW VOLUME OF "UNWIN'S NOVEL SERIES."

**CONCERNING OLIVER KNOX.** By Geo. Colmore, Author of 'The Conspiracy of Silence,' &c. Paper, 1s. 6d.

JUST READY.

**The MERRY MONTH, and other Essays on Nature.** By A. Bellyse Baildon. Cloth, 6s.

NEW, REVISED, AND CHEAPER EDITION.

**The REAL JAPAN: Studies of Contemporary Japanese Manners, Morals, Administration, and Politics.**  
 By HENRY NORMAN. With about 40 Illustrations. Cloth, 3s. 6d.  
*Daily Chronicle*.—"A very charming picture of Japan, full of colour, fresh observation, and insight.....A rare, bright, and attractive book."

VOLUMES I. AND II. OF "THE REFORMER'S BOOKSHELF."

**The ENGLISH PEASANT. Studies: Historical, Local, and Biographic.** By Richard Heath. Large crown 8vo. cloth, 3s. 6d.

*Tablet*.—"This is a thoroughly good book, which it is well for many of us to read, and then to read again."

**The LABOUR MOVEMENT.** By L. T. Hobhouse, M.A. With Preface by R. B. Haldane, M.P. Large crown 8vo. cloth, 3s. 6d. [Just ready.]

BY THE REV. STOPFORD BROOKE.

**The NEED and USE of GETTING IRISH LITERATURE into the ENGLISH TONGUE: an Address by the Rev. STOPFORD A. BROOKE at the Inaugural Meeting of the Irish Literary Society in London.** Small 4to. paper covers, 1s.

## THE CHILDREN'S LIBRARY.—NEW VOLUMES.

**14. THE PENTAMERONE; or, the Story of Stories.** By GIAMBATTISTA BASILE. Translated by J. E. TAYLOR. New Edition, Revised and Edited by HELEN ZIMMERN. Illustrated by Geo. Cruikshank.

**15. FINNISH LEGENDS.** Adapted by R. Eivind. Illustrated from the Finnish Text.

Each illustrated, post 8vo. pinafore cloth binding, floral edges, 2s. 6d.

BY JOSEPH AND ELIZABETH ROBINS PENNELL.

**OUR SENTIMENTAL JOURNEY THROUGH FRANCE and ITALY.** Second Edition, with Appendix. Map and Illustrations. Crown 8vo. cloth, 3s. 6d.

*Glasgow Herald*.—"A capital account of an excursion through France on a tandem tricycle is given by the lady, while numerous illustrations of incidents, scenes, and types of people met are charmingly drawn by her companion."

## THE CENTURY MAGAZINE.

CONTENTS FOR JUNE, 1893.

CRUISE on the FLORIDA COAST. Illustrated. By Lieut. William Henn.

The DEATH of the PRINCE IMPERIAL. With Portrait. By Archibald Forbes.

The FATHER of MODERN ILLUSTRATION (VIERGE). Illustrated. By August F. Jaccaci.

NOTABLE WOMEN: Christina Rossetti. With Portrait. By Edmund Gosse.

The STORY of a DAY. With Pictures by A. E. Sterner. By Grace King.

The HERMIT-THRUSH. By Mary Hallock Foote.

An HOUR with ROBERT FRANZ. With Portraits. By Henry T. Finck.

WITH TOLSTOY in the RUSSIAN FAMINE. With Drawings by Kenyon Cox. By Jonas Stadling.

IN COWBOY-LAND. Illustrated. By Theodore Roosevelt.

UNCLE OBADIAH'S UNCLE BILLY. By William Henry Shelton.

TOPICS of the TIME.—OPEN LETTERS.—IN LIGHTER VEIN.

Price 1s. 4d.

London: T. FISHER UNWIN, Paternoster-square, E.C.

## W. H. ALLEN & CO.'S LIST OF NEW BOOKS.

MR. HAWES'S MEMOIR OF SIR MORELL  
MACKENZIE READY THIS DAY.

Post 8vo. with Portrait, 12s. 6d.

### SIR MORELL MACKENZIE, Physician and Operator.

A Memoir Compiled and Edited from Private Papers and  
Personal Reminiscences,

By the Rev. H. R. HAWES, M.A.,  
Author of 'Music and Morals,' &c.

Crown 8vo. with 2 Portraits,

### THE LIFE AND ENTERPRISES OF FERDINAND DE LESSEPS.

By G. BARNETT SMITH,

Author of 'History of the English Parliament.'  
[This day.

Demy 8vo. with New Map, 12s. 6d.

### A SHORT HISTORY OF CHINA.

An Account for the General Reader of an Ancient  
Empire and People.

By DEMETRIUS C. BOULGER,  
Author of 'England and Russia in Central Asia,' &c.  
[This day.

FIFTH EDITION, fcap. 4to. illustrated, 12s.

### THIRTEEN YEARS AMONG THE WILD BEASTS OF INDIA,

Their Haunts and Habits, from Personal Observation.

By G. P. SANDERSON,

Late Superintendent of Elephant Kheddahs, &c.  
(The Illustrations for this Edition are reproduced direct  
from the Original Drawings.)

SIXTEENTH EDITION, crown 8vo. Portrait, 7s. 6d.

### MUSIC AND MORALS. By the Rev. H. R. HAWES.

Fourth Edition, crown 8vo. illustrated, 7s. 6d.

### MY MUSICAL LIFE. By the Rev. H. R. HAWES.

Royal 4to. 4l. 4s. net, with 48 Plates in Photo-mezzotype and  
16 Chromo-Plates.

### The GREAT BARRIER REEF OF AUSTRALIA: its Products and Potentialities. By W. SAVILLE-KENT, F.L.S. F.Z.S., &c.

"This magnificent volume contains a most valuable  
account of corals and coral reefs.....The volume is mar-  
vellously comprehensive, and by far the best ever written  
on its subject. The production is beyond all praise."

"A deeply instructive and attractive book."  
Publishers' Circular.

Manchester Examiner.

Demy 8vo. with Map, 2s.

### The INDIAN EMPIRE: its People, History, and Products. By Sir W. W. HUNTER, K.C.S.I. C.I.E., &c.

"The most lucid, comprehensive, and able summary of  
facts and forces which are indissolubly bound up with the  
honour as well as the welfare of England.....History, ethno-  
logy, geography, science, religion, education, and commerce  
are all represented in their just proportions, and with am-  
plitude of detail, in this authoritative work of reference;  
and scrupulous care has been taken to bring the wide array  
of facts and figures abreast of the times."—Standard.

Now ready, 2s.

### ACADEMY SKETCHES, 1893. Including the Royal Academy, New Gallery, Society of British Artists, and Water-Colour Exhibitions. Edited by HENRY BLACKBURN.

"A compact handy guide to the best pictures of the year."

Now ready, 1s.

### LONDON in 1893. With 20 Bird's-eye Views of the Principal Streets, and Large General Map. Corrected to Date. Originally compiled by the late HERBERT FRY.

## NEW NOVELS.

### WHAT AILS the HOUSE? By A. L. HADDON. 3 vols.

The Scotsman says:—"Mr. Haddon has produced a delight-  
ful novel of much interest, which will be read with much  
pleasure."

### CAPTAIN ENDERIS, First West African Regiment. By ARCHER P. CROUCH. 3 vols. The Manchester Examiner says:—"An interesting story, full of information, and told with much vigour."

London: W. H. ALLEN & CO. LIMITED,  
13, Waterloo-place.  
Publishers to the India Office.

## MESSRS. METHUEN'S LIST.

### Baring-Gould.—MRS. CURGENVEN OF CURGENVEN. By S. Baring- GOULD, Author of 'Mehalah,' 'In the Roar of the Sea,' &c. 3 vols.

"Among his series of brilliant romances 'Mrs. Curgenven of Curgenven' is one of the best. A deep human interest,  
strong characterization, and picturesque descriptiveness render it both effective and interesting."—Morning Post.

"It is full of the local colour in which this close observer and diligent student delights, whilst its characters are  
sketched for us with a firm hand and a bright imaginative power."—Speaker.

"A story of very great merit, skilfully constructed with characters of strongly-marked individuality. The tragedy of  
the closing scenes appeals powerfully to the sympathies of the reader."—Leeds Mercury.

### Gilbert Parker.—MRS FALCHION. By Gilbert Parker, Author of 'Pierre and his People.' 2 vols. crown 8vo. 21s.

"There is strength and genius in Mr. Parker's style."—Daily Telegraph.  
"The delicate truthfulness of the workmanship is not one whit less noteworthy than its vividness and power. Great  
things were to be expected from the author of 'Pierre and his People,' but greater expectations still are warranted by 'Mrs.  
Falchion.'"—Daily Chronicle.

"A very striking and admirable novel, which is indeed a series of striking situations vividly portrayed. But the book  
is not a mere series of scenes. There is unity and development, and the interest is continuous and strongly sustained to  
the end. Moreover, in dialogue Mr. Parker seems to us to have made a great step forward. His dialogue is now both more  
brilliant and more natural. Finally, the characterization is good, the characters being individual and consistent, well  
drawn and well contrasted."—St. James's Gazette.

"We have come to expect good work from Mr. Gilbert Parker, but we hardly expected anything so good as 'Mrs.  
Falchion.' The story is sustained throughout, and enriched with a wealth of detail which only a very accomplished  
novelist could achieve. It is written, moreover, with a terseness and crispness and an individuality of style which leave  
their mark on the memory. Indeed, on the whole, the epithet it most deserves is 'distinguished.'"—Westminster Gazette.

A NOVEL OF SOCIETY BY A NEW WRITER.

### E. F. Benson.—DODO: a Detail of the Day. By E. F. Benson. 2 vols. crown 8vo. 21s.

### J. H. Pearce.—JACO TRELOAR: a Cornish Story. By J. H. Pearce, Author of 'Esther Pentreath.' 2 vols. crown 8vo. 21s.

"There is unmistakable power in 'Jaco Treloar,' a tragic story of humble life in Cornwall. The characters are all  
drawn with remarkable distinctness, and all play their allotted parts without violation of dramatic consistency."

"Powerful and picturesque in a very high degree. The tale is very well written; all its minor characters are admirably  
delineated, and it contains several descriptions of Cornish coast-scenery which are admirable examples of dexterous and  
forcible word-painting."—Daily Telegraph.

"Both in firmness of drawing in the characters of this story and in the plot there is freshness, originality, and power;  
nothing hackneyed or commonplace. Many of the situations of the story are strikingly dramatic, and there is a keen  
penetrating insight into the springs of action. 'Jaco Treloar' is undoubtedly a novel of high quality."—Birmingham Post.

"Quite one of the best and most interesting novels that the present season has produced."—Daily Chronicle.

### Anthony Hope.—A CHANGE of AIR. By Anthony Hope, Author of 'Mr. Witt's Widow,' &c. Crown 8vo. 6s.

## GENERAL LITERATURE.

MR. RUSKIN'S LIFE.

The First Edition having been exhausted, a SECOND is now ready.

### Collingwood.—JOHN RUSKIN: his Life and Work. By W. G. Collingwood, M.A., Editor of Mr. Ruskin's Poems. 2 vols. 8vo. 32s.

Mr. Collingwood has been for some years Mr. Ruskin's private secretary, and has had unique advantages in obtaining  
materials for this book from Mr. Ruskin himself and from his friends. It contains a large amount of new matter, and of  
letters which have never been published, and is, in fact, as near as is possible at present, a full and authoritative biography  
of Mr. Ruskin. The book contains numerous portraits of Mr. Ruskin, INCLUDING A COLOURED ONE FROM A  
WATER-COLOUR PORTRAIT BY HIMSELF, and also thirteen sketches, never before published, by Mr. Ruskin and  
Mr. Arthur Severn. A Bibliography is also added.

"No more magnificent volumes have been published for a long time. In binding, paper, printing, and illustrations  
they will satisfy the most fastidious."—Times.

Mr. Collingwood has given us everything needful—a biography, a systematic account of the writings, and a  
bibliography.....This most lovingly written and most profoundly interesting book."—Daily News.

"It is long since we had a biography with such varied delights of substance and of form. Such a book is a pleasure for  
the day, and a joy for ever."—Daily Chronicle.

"A noble monument of a noble subject. One of the most beautiful books about one of the noblest lives of our century.  
The volumes are exceedingly handsome, and the illustrations very beautiful."—Glasgow Herald.

"A work which is likely to take rank as the most interesting and important biography of the year. These two beau-  
tiful volumes abound with interesting anecdotes."—Yorkshire Post.

### Oliphant.—The LIFE of THOMAS CHALMERS. By Mrs. Oliphant. With Portrait. Crown 8vo. buckram, 5s.

"A well-executed biography, worthy of its author and of the remarkable man who is its subject. Mrs. Oliphant relates  
lucidly and dramatically the important part which Chalmers played in the memorable secession."—Times.

### Lock.—The LIFE of JOHN KEBLE. By Walter Lock, M.A. With Portrait from a Painting by George Richmond, R.A. Crown 8vo. buckram, 5s.

The Third Edition of this book having been exhausted, a FOURTH EDITION is in the press.

"Such a monograph as Mr. Lock's, so sympathetic in spirit, so graceful in execution, has a distinct and permanent  
place of its own. It is a fine portrait of one of the most saintly characters of our age, and a valuable contribution to the  
history of that Oxford movement."—Times.

### T. K. Cheyne.—The FOUNDERS of OLD TESTAMENT CRITICISM. By T. K. CHEYNE, D.D., Professor of the Interpretation of Holy Scripture at Oxford. Large crown 8vo. 7s. 6d. [Ready.]

A series of historical, biographical, and critical studies of the scholars who, during the last hundred years, have  
co-operated to found a new method of studying the Old Testament, beginning with Eichhorn and Geddes, and closing with  
Robertson Smith, Sayce, Driver, and the rising young scholars of the day.

### John Beever.—PRACTICAL FLY-FISHING, founded on Nature. By John BEEVER, late of the Thwaite House, Coniston. A New Edition, with a Memoir of the Author by W. G. COLLING- WOOD, M.A., Author of 'The Life and Work of John Ruskin,' &c.; also Additional Notes and a Chapter on Char- Fishing by A. and A. R. SEVERN. Crown 8vo. 3s. 6d. Also a small Large-Paper Edition, 10s. 6d. net. A little book by an old friend of Mr. Ruskin.

### Ibsen.—BRAND. A Drama by Henrik Ibsen. Translated by William Wilson. Crown 8vo. 5s.

"The greatest world-poem of the nineteenth century next to 'Faust.' 'Brand' will have an astonishing interest for  
Englishmen. It is in the same set with 'Agamemnon,' with 'Lear,' with the literature that we now instinctively regard as  
high and holy."—Daily Chronicle.

METHUEN & CO. 18, Bury-street, W.C.



## MESSRS. MACMILLAN &amp; CO.'S NEW BOOKS.

NEW BOOK BY RUDYARD KIPLING.

## MANY INVENTIONS.

By RUDYARD KIPLING. Crown 8vo. 6s.

*PALL MALL GAZETTE*.—"The completest book that Mr. Kipling has yet given us in workmanship, the weightiest and most humane in breadth of view.....it can only be regarded as a fresh landmark in the progression of his genius."

BY THE SAME AUTHOR.

PLAIN TALES from the HILLS. Third Edition. Crown 8vo. 6s.

The LIGHT that FAILED. Crown 8vo. 6s.

LIFE'S HANDICAP. Being Stories of Mine Own People. Crown 8vo. 6s.

GRISLY GRISELL; or, the Laidly Lady of Whitburn. A Tale

of the Wars of the Roses. By CHARLOTTE M. YONGE. 2 vols. crown 8vo. 12s.

MACMILLAN'S THREE-AND-SIXPENNY SERIES.—NEW VOLUME.

TIM. Crown 8vo. 3s. 6d.

*PUNCH*.—"A delightful story."

*ST. JAMES'S GAZETTE*.—"Unquestionably shows literary ability.....Is marked by very considerable merit.....The picture of Tim's Eton days strikes us as on the whole very true to English school life."

*SPEAKER*.—"This is no conventional work; every page bears evidence of remarkable insight and close observation."

*ATHENÆUM*.—"There is exceptional pathos about 'Tim.'"

*SPECTATOR*.—"Tim" is undoubtedly a masterpiece in its way.....both in its humour and its pathos."

*PALL MALL GAZETTE*.—"Tim" is a really striking book."

NEW AND ENLARGED EDITION.

HISTORY of FEDERAL GOVERNMENT in GREECE and

ITALY. With a General Introduction. By R. A. FREEMAN, D.C.L. LL.D., late Regius Professor of Modern History, Oxford. New Edition. Edited by J. B. BURY, M.A., Fellow of Trinity College, Dublin. Extra crown 8vo. 12s. 6d.

FIRST VOLUME OF THE NEW EDITION, THOROUGHLY REVISED.

The AMERICAN COMMONWEALTH. By James Bryce, M.P.

D.C.L., late Regius Professor of Civil Law in the University of Oxford. 2 vols. extra crown 8vo. Vol. I. 12s. 6d.

*TIMES*.—"Mr. Bryce's volumes belong to a very small and rare class. They challenge, and they merit, the most careful examination on.....For a long time to come, we are confident, this will be the classical work upon a subject the interest in which cannot diminish."

WILLIAM GEORGE WARD and the CATHOLIC REVIVAL.

By WILFRID WARD. 8vo. 14s.

*SPECTATOR*.—"One of the most effective pieces of pictorial biography and exposition of a great movement which it has ever fallen to the lot of the present writer to read."

BY THE SAME AUTHOR.

WILLIAM GEORGE WARD and the OXFORD MOVEMENT. With a

Portrait. New Edition, with Additions. 8vo. 14s.

NEW BOOK BY MR. F. W. H. MYERS.

SCIENCE and a FUTURE LIFE, and other Essays. By

F. W. H. MYERS, M.A. Globe 8vo. 5s.

NATURAL SELECTION and SPIRITUAL FREEDOM. By

JOSEPH JOHN MURPHY, Author of 'Habit and Intelligence' and 'The Scientific Basis of Faith.' Globe 8vo. 5s.

HOW the CODEX was FOUND: a Narrative of Two Visits to

Sinai. From Mrs. LEWIS'S Journals, 1892-1893. By MARGARET DUNLOP GIBSON. Crown 8vo. with 2 Illustrations, 3s. 6d. net.

\*.\* Besides the Journals of the two visits 1892 and 1893, the little volume contains an account of the discovery of the newly found MS of the Syriac Gospels at the Convent of St. Catharine's, Mount Sinai, a recent Greek description of Sinai from Perikles Gregoriados, and extracts from the Journal of St. Silvia of Aquitaine in the fourth century.

NEW BOOK BY MR. WYNTER BLYTH.

LECTURES on SANITARY LAW. By A. Winter Blyth,

M.R.C.S. L.S.A., Fell. Chem. Soc., Fell. Inst. Chem., Barrister-at-Law, Medical Officer of Health and Public Analyst for St. Marylebone, &amp;c., Professor of Hygiene, College of State Medicine. 8vo. 8s. 6d. net.

BY THE SAME AUTHOR.

A MANUAL of PUBLIC HEALTH. 8vo. 17s. net.

BRITISH FOREST TREES and their SYLVICULTURAL

CHARACTERISTICS and TREATMENT. By JOHN NISBET, of the Indian Forest Service. Crown 8vo. 6s. net.

EVOLUTION and MAN'S PLACE in NATURE. By Henry

CALDERWOOD, LL.D., Professor of Moral Philosophy, Edinburgh. Crown 8vo. 7s. 6d.

*NATIONAL OBSERVER*.—"Prof. Calderwood argues very forcibly that animal conduct, unattainable by us even by use of our intelligence, cannot be referred to intelligent power."

*CAMBRIDGE REVIEW*.—"Mental science may be grateful to Prof. Calderwood for his clear exposition of what we believe must sooner or later come to be recognized as the true theory of man's relation to the other animals."

SOME HINTS on LEARNING to DRAW. By G. W. C.

HUTCHINSON, Art Master at Clifton College. With Illustrations by Sir F. Leighton, Bart., P.R.A., Sir Geo. Reid, P.R.S.A., G. F. Watts, R.A., E. J. Poynter, R.A., H. S. Marks, R.A., J. MacWhirter, R.A., Alfred Parsons, R.A., W. G. Addison, Leslie Thomson, G. P. Jacob Hood, Blake Wigram, J. R. Weguelin, Hugh Thomson, William Strong, R.P.E., Reginald Cleaver, J. Pennell, J. R. Brown. Super-royal 8vo. 8s. 6d.

The HISTORY of INDIA. With Chapters on the Physical

Geography, the Ancient and Modern Political Divisions and Places of Interest; and 'India in 1893,' its Peoples, their Conditions, Resources, Institutions, and Forms of Imperial, Provincial, and Municipal Government. By Sir ROBERT LETHBRIDGE, K.C.I.E. M.A., formerly Scholar of Exeter College, Oxford, sometime Principal of Krishnagur College, Bengal, and Fellow and Examiner of the Calcutta University. With Maps. Crown 8vo. 2s. 6d.

ELEMENTARY CLASSICS.—NEW VOLUME.

HOMER.—ILIAD. Book VI. Edited, with Notes, Introduction,

and Vocabulary, by WALTER LEAF, Litt.D., late Fellow of Trinity College, Cambridge, and M. A. BAYFIELD, M.A., Head Master of Christ's College, Brecon. 18mo. 1s. 6d.

Mr. Bayfield has adapted to the requirements of younger readers the Notes in Dr. Leaf's well known edition of the 'Iliad' in the Classical Library.

MACMILLAN &amp; CO. London.

CHATTO & WINDUS'S  
NEW NOVELS, &c.

'The *DICTATOR*,' by JUSTIN  
McCARTHY, M.P., 3 vols.  
At every Library.

The *RED SULTAN*. By J. Maclaren  
COBBAN. 3 vols. At every Library.

"Beyond doubt the very best story of adventure which the present year has, so far, provided for us.....Adds to a Defoe-like directness and simplicity a rarer and more subtle charm. Mr. Stevenson's 'Kidnapped' has found a worthy peer."—*Heather Chronicle*.

*HEATHER and SNOW*. By George  
MAC DONALD. 2 vols. At all Libraries.

"Dr. Mac Donald's book is full of genius. It should gather round him all his admirers, and add vastly to their number."—*Bookman*.

*WITNESS to the DEED*. By George  
MANVILLE FENN. 3 vols.

"From beginning to end 'Witness to the Deed' is a thrilling and engrossing story, the interest of which never flags for a moment."—*Daily Telegraph*.

The *SIMPLE ADVENTURES of a  
MEMSAHIB*. By SARAH JEANNETTE DUNCAN,  
Author of 'A Social Departure.' With 37 Illustrations  
by F. H. Townsend. Crown 8vo. cloth extra, 7s. 6d.

"Very clever and amusing.....No book has been written which gives a more realistic picture of Anglo-Indian life." *Scotsman*.

*FROM WHOSE BOURNE, &c.* By  
ROBERT BARR, Author of 'In a Steamer Chair,' &c.  
With 47 Illustrations. Crown 8vo. cloth extra, 3s. 6d.

"The book as a whole is bright, lively, and entertaining, and is sure to be keenly enjoyed by every one who reads it." *Scotsman*.

*IVAN GREET'S MASTERPIECE*,  
&c. By GRANT ALLEN. With Frontispiece by  
Stanley L. Wood. Crown 8vo. cloth extra, 3s. 6d.

"It is an admirable collection."—*Westminster Gazette*.

The *MILLION-POUND BANK-  
NOTE*, &c. By MARK TWAIN. Crown 8vo. cloth  
extra, 3s. 6d.

"In these stories Mark Twain convincingly proves that his rich vein of humour is by no means exhausted." *Daily Telegraph*.

*SALLY DOWS, &c.* By Bret Harte.  
With 47 Illustrations. Crown 8vo. cloth extra, 3s. 6d.

"Among Bret Harte's many delightful heroines, this Southern girl who befools her lovers with such airy grace is perhaps the most charming of all."—*Morning Post*.

*DOCTOR PALLISER'S PATIENT*.

By GRANT ALLEN. (New Volume of "Handy Novels.")  
Fcap. 8vo. cloth extra, 1s. 6d.

"Not only admirable in conception, but more than usually interesting as a piece of 'light' reading."—*Evening News*.

*JONATHAN SWIFT: a Biographical  
and Critical Study*. By J. CHURTON COLLINS, M.A.,  
Author of 'Illustrations of Tennyson,' &c. Crown 8vo.  
cloth extra, 8s.

*POETICAL WORKS of GEORGE*

MAC DONALD. 2 vols. Crown 8vo. buckram, 12s.

"The two volumes will suffice to convey to a much wider circle the fact that we have in our great novelist a genuine and an original poet."—*Gentleman's Magazine*.

London: CHATTO & WINDUS, 214, Piccadilly, W.

## NEW WORKS OF FICTION AT ALL LIBRARIES.

### NOW READY, WHO WINS—LOSES.

By SOPHIA MARY LOCKE.  
In 3 vols. crown 8vo.

NOW READY,  
**DUAL LIVES.** By J. C. Chilling-  
TON. In 3 vols. crown 8vo.

"One of the most original and powerful novels that have  
appeared in the course of the current spring."  
*Daily Telegraph.*

BY THE AUTHOR OF 'MRS. SEVERN.'  
**MRS. ELPHINSTONE OF DRUM.** By  
MRS. STEVENSON, Author of 'Juliet,' &c. In 3 vols.  
crown 8vo.

### A NEW EDITION NOW READY, THE SOUL OF LILITH.

By MARIE CORELLI,  
Author of 'Ardath,' &c.  
FIFTH EDITION.

In One Volume, crown 8vo. 6s.

## BOOKS FOR THE COUNTRY.

### MR. HISSEY'S WORKS ON THE ROAD.

I.  
**ACROSS ENGLAND in a DOG-CART:** from  
London to St. David's and Back. By JAMES JOHN HISSEY.  
Author of 'A Drive through England,' 'On the Box Seat,' &c. With  
29 Illustrations from Sketches by the Author, and Plan of the Route.  
In demy 8vo. 16s.

II.  
**An OLD-FASHIONED JOURNEY in ENGLAND and WALES.** By JAMES JOHN HISSEY. Demy 8vo.  
with Frontispiece, 14s.

III.  
**A HOLIDAY on the ROAD. An Artist's**  
Wanderings in Kent, Sussex, and Surrey. By JAMES JOHN HISSEY.  
Author of 'A Drive through England,' &c. With numerous  
Illustrations from Sketches by the Author, and Engraved by Geo.  
Pearson. Demy 8vo. 18s.

IV.  
**ON the BOX SEAT; or, from London to the**  
Land's End and Back. By JAMES JOHN HISSEY. Author of 'An  
Old-Fashioned Journey,' &c. Demy 8vo. with 16 Full-Page Illustrations  
from Sketches by the Author, Engraved by G. Pearson, 16s.

### MAJOR FISHER'S WORKS.

I.  
**ROD and RIVER; or, Salmon, Trout, and**  
Grayling Fishing. With a List of Flies suitable. By ARTHUR  
T. FISHER (late Major 21st Hussars). In demy 8vo. 14s.

II.  
**THROUGH the STABLE and SADDLE-**  
ROOM. A Practical Guide for all concerned in the Ownership or  
Management of Horses. By ARTHUR T. FISHER (late Major  
21st Hussars). A New and Cheaper Edition, in crown 8vo. 6s.

III.  
**The FARRIER; or, No Foot, No Horse.**  
By ARTHUR T. FISHER (late Major 21st Hussars). In small  
crown 8vo. 2s.

BY MR. DAY.

**The HORSE: and How to Breed and**  
Rear Him. The Thorough-Bred, Hunter, Carriage-Horse, Cob,  
Farm-Horse, Dray-Horse, Pony. By WILLIAM DAY, Author of  
'The Race-Horse in Training,' &c. Second Edition. Demy 8vo. 16s.

BY FRANK BUCKLAND.

**CURIOSITIES OF NATURAL HIS-**  
TORY. By FRANCIS TRAVELMAN BUCKLAND, late Her  
Majesty's Inspector of Fisheries. Popular Edition, with a few  
illustrations. Each Series separately, as follows:—

FIRST SERIES.—Rats, Serpents, Fishes, Frogs, Monkeys, &c. Small  
8vo. 2s. 6d.

SECOND SERIES.—Fossils, Bears, Wolves, Cats, Eagles, Hedgehogs,  
Bees, Herring, Whales. Small 8vo. 2s. 6d.

THIRD SERIES.—Wild Ducks, Fishing, Lions, Tigers, Foxes, Por-  
poises. Small 8vo. 2s. 6d.

FOURTH SERIES.—Giants, Mummies, Mermaids, Wonderful People,  
Skins, &c. Small 8vo. 2s. 6d.

"These most fascinating works."—*Morning Post.*

BY MR. DIXON.

**OUR RARER BIRDS.** By Charles  
DIXON, Author of 'Rural Bird Life.' With numerous illustrations  
by Charles Whympere. Demy 8vo. 14s.

"Mr. Dixon has furnished a great treat in his latest book, 'Our Rarer  
Birds,' to all naturalists. The book is charmingly written, and most  
fascinating. It is one of the best books on bird-life that we have come  
across."—*Poultry.*

London: RICHARD BENTLEY & SON,  
New Burlington-street, W.

Publishers in Ordinary to Her Majesty the Queen.

## HURST & BLACKETT'S PUBLICATIONS.

### NEW WORK, in 1 vol. demy 8vo. price 12s. MY CONTEMPORARIES, 1830-1870.

By WILLIAM ARCHER-SHEE.  
"Mr. Archer-Shee's book gives personal reminiscences  
from a diary commencing with the days of the exile of Louis Philippe  
and ending with the days of the Commune in Paris. It is not a French  
diary, but in those times there were French revolutions always with us.  
The father of this diarist was Sir Martin Archer-Shee, once President of  
the Royal Academy. The names of Wellington, Walter Scott, Tom  
Moore, Lord Palmerston, Sir Robert Peel, Mr. Gladstone, and Lord  
Beaconsfield are frequently met with in the book. The author saw the  
burning of the House of Commons, was present at the Coronation, and  
met at one time or another most of the celebrities of the century."

NOW READY, 2nd Edition, 1 vol. royal 8vo. with the Arms beautifully  
engraved, 31s. 6d. bound, gilt edges.

**LODGE'S PEERAGE and BARONET-**  
AGE for 1893. Under the Special Patronage of HER MAJESTY,  
and Corrected by the Nobility.

"The sixty-second edition of 'Lodge's Peerage and Baronetage' is  
even more complete in its information, and more convenient in its  
cross-references, &c., than its sixty-one predecessors. There is surely  
little room left for improvement in future issues."

*Morning Post*, Jan. 18, 1893.

NEW WORK, in 1 vol. demy 8vo. price 12s. illustrated.  
**FAR CATHAY and FARTHER**  
INDIA. By Major-General A. RUXTON MACMAHON, formerly  
H.M. Political Agent at the Court of Ava.

### NEW NOVELS.

NOW READY AT ALL THE LIBRARIES.

**The WINNING of MAY.** By the  
Author of 'Dr. Edith Romney,' 'An Old Man's Favour,' &c. 3 vols.

**IN the BALANCE.** By G. M. Robins  
(Mrs. L. Baillie Reynolds), Author of 'The Idea of March,' 'The  
Tree of Knowledge,' &c. 3 vols.

**The SAFFRON ROBE.** By Margaret  
B. CROSS, Author of 'Thyme and Rue,' 'Stolen Honey,' &c. 3 vols.

"There are few contemporary works of fiction that afford pleasanter  
reading than this charmingly told story, which abounds in graphic  
characterisation and shrewd psychological analysis."—*Daily Telegraph.*

**DISINHERITED.** By Henry Cress-  
WELL, Author of 'A Modern Greek Heroine,' 'A Wily Widow,' &c.  
3 vols.

**A BROKEN IDOL.** By Adeline Ser-  
GRANT, Author of 'Caspar Brooke's Daughter,' 'Sir Anthony,'  
&c. 3 vols.

"This excellent novel is entitled to rank on a footing of inventive  
and constructive quality with the best of its author's previously pub-  
lished works of fiction."—*Daily Telegraph.*

**SECOND EDITION of DEAREST.**  
By Mrs. FORRESTER, Author of 'Viva,' 'My Lord and My Lady,'  
&c. 3 vols.

## HURST & BLACKETT'S THREE-AND-SIXPENNY SERIES.

Crown 8vo. uniformly bound, bevelled boards, each 3s. 6d.

**IN the SUNTIME of her**  
YOUTH. By Beatrice Whitby.

**A RAINBOW at NIGHT.**  
By the Author of 'Miss Beatrice Cope.'

**JANET.** By Mrs. Oliphant.

**CASPAR BROOKE'S**  
DAUGHTER. By Adeline Ser-  
grant.

**PART of the PROPERTY.**  
By Beatrice Whitby.

**The AWAKENING of MARY**  
FENWICK. By Beatrice Whitby.

**TWO ENGLISH GIRLS.**  
By Mabel Hart.

**HIS LITTLE MOTHER.**  
By the Author of 'John Halifax,  
Gentleman.'

**MISTRESS BEATRICE**  
COPE. By M. E. Le Clerc.

**A MARCH in the RANKS.**  
By Jessie Fothergill.

**NINETTE.** By the Author  
of 'Vera,' 'Blue Roses,' &c.

**A CROOKED PATH.** By  
Mrs. Alexander.

**ONE REASON WHY.** By  
Beatrice Whitby.

**MAHME NOUSIE.** By G.  
Manville Penn.

**THE IDES of MARCH.** By  
G. M. Robins.

**A SELECTION FROM**

## HURST & BLACKETT'S STANDARD LIBRARY.

Each in a SINGLE VOLUME, PRICE 5s.

**BY THE AUTHOR OF 'JOHN HALIFAX.'**

**JOHN HALIFAX, GENTLE-**  
MAN.

**A WOMAN'S THOUGHTS**  
ABOUT WOMEN.

**A LIFE for a LIFE.**

**NOTHING NEW.**

**MISTRESS and MAID.**

**The WOMAN'S KINGDOM.**

**BY THE AUTHOR**  
OF 'SAM SLICK.'

**NATURE and HUMAN**  
NATURE.

**WISE SAWS and MODERN**  
INSTANCES.

**BY DR. GEORGE MAC DONALD,**  
DAVID ELGINBROD,  
ROBERT FALCONER.

**BY MRS. OLIPHANT.**  
ADAM GRAEME.  
LAIRD of NORLAW.  
AGNES.

**LIFE of IRVING.**  
A ROSE in JUNE.  
PHOEBE, JUNIOR.

**IT WAS A LOVER and HIS LASS.**

London: HURST & BLACKETT, LIMITED,

The **BRITISH WEEKLY** gives full  
Authorized Reports of

**PROF. HENRY DRUMMOND'S**  
LOWELL LECTURES on

**THE EVOLUTION OF MAN.**

**THE BRITISH WEEKLY.**

Every Thursday. One Penny.

Of all Newsagents and Booksellers.

## HODDER & STOUGHTON'S LIST.

### PROF. RAMSAY'S NEW WORK.

**The CHURCH in the ROMAN**

EMPIRE, before A.D. 170. By W. M. RAMSAY,  
M.A., Professor of Humanity in the University  
of Aberdeen. With Map and Illustrations.  
8vo. cloth, 12s.

Prof. SANDAY, in an article contributed to the *July*  
*Expositor*, says:—"The whole volume is full of freshness  
and originality..... I lay down his book with warm  
and sincere admiration. He has succeeded in investing a num-  
ber of critical discussions with extraordinary vividness and  
reality."

### DR. FAIRBAIRN'S NEW WORK.

SECOND EDITION.

**CHRIST in MODERN THEOLOGY.**

By A. M. FAIRBAIRN, D.D., Principal of  
Mansfield College, Oxford. 8vo. cloth, 12s.

THE DEAN of GLOUCESTER, in the *Pall Mall Gazette*, says:  
"In some respects this is a great book. It strikes out a new  
and generally a fresh line of argument. The story of the  
development of thought during the Christian ages is a  
brilliant and vivid historical sketch, and will be a most  
useful piece of reference to the student."

### JOSIAH GILBERT'S NEW WORK.

**NATURE, the SUPERNATURAL, and**

the RELIGION of ISRAEL. By JOSIAH  
GILBERT, Author of 'Memorials of Mrs.  
Gilbert,' 'Cadoré,' &c. Crown 8vo. cloth, 9s.

The *Scotsman* says:—"The volume could have been written  
only by a man of fine gifts and various accomplishments,  
and while it will not meet the requirements of the pro-  
fessional student, it will be found by him to have an interest  
of its own, and for the general reader it will have attractions  
not possessed by many works on the thorny subject of con-  
troversial theology."

### IRISH IDYLLS. By Jane Barlow.

Third Edition. Crown 8vo. cloth, 6s.

"The author shows such power and observation as entitle  
her to rank among Nature's sternest painters, yet the best."  
*Saturday Review.*

### MR. J. M. BARRIE'S WORKS.

#### 1. A WINDOW IN THRUMS.

ELEVENTH EDITION.

Buckram, gilt top, crown 8vo. 6s.

#### 2. AULD LIGHT IDYLLS.

EIGHTH EDITION.

Buckram, gilt top, crown 8vo. 6s.

#### 3. MY LADY NICOTINE.

FIFTH EDITION.

Buckram, gilt top, crown 8vo. 6s.

#### 4. WHEN A MAN'S SINGLE.

SEVENTH EDITION.

Buckram, gilt top, crown 8vo. 6s.

HODDER & STOUGHTON, 27, Paternoster-row.



SATURDAY, JUNE 10, 1893.

## CONTENTS.

	PAGE
LEIGH HUNT'S LIFE ... ..	725
DANTE'S PILGRIM'S PROGRESS ... ..	726
CONTRIBUTIONS TO SCOTTISH HISTORY ... ..	727
THE ETHICS OF ARISTOTLE ... ..	728
TWO TRANSLATIONS OF RABELAIS ... ..	729
THE STEALING OF THE MARE ... ..	730
NEW NOVELS (A Passage through Bohemia; Parson Jones; Topleton's Client) ... ..	731
RUSSIAN LITERATURE ... ..	731
BOOKS FOR CHILDREN ... ..	732
THE LITERATURE OF THE OLD TESTAMENT ... ..	732
OUR LIBRARY TABLE—LIST OF NEW BOOKS ... ..	732-733
THE BRIDE OF LAMMERMOOR; CAXTON AT WESTMINSTER; HANS PETER HOLST; BOOKSELLERS' BIBLIOGRAPHY; 'CICERO DE SENECA'; MR. GOSSE AND THE VOCAL MEMNON; THE BATEMAN HEIRLOOMS ... ..	734-735
LITERARY GOSSIP ... ..	736
SCIENCE—THE ROYAL OBSERVATORY, GREENWICH; PROF. KARL SEMPER; SOCIETIES; MEETINGS; GOSSIP ... ..	737-738
FINE ARTS—THE ROYAL ACADEMY; SALE; GOSSIP ... ..	738-740
MUSIC—THE WEEK; CONCERTS AND RECITALS; MUSIC IN MUNICH; PERFORMANCES NEXT WEEK ... ..	741-743
DRAMA—THE WEEK; GOSSIP ... ..	743-744

## LITERATURE

*Great Writers.—Life of Leigh Hunt.* By Cosmo Monkhouse. (Scott.)

THE first thing which strikes one on taking up this little book is that if Leigh Hunt could not afford to live in a house of his own, he would have found a more appropriate lodging among the "English Men of Letters" than among the "Great Writers." He would himself have been the first to deprecate the classification, for although he loved to keep company with the great writers, and to interpret their mysteries to the Gentiles, he never forgot his own place. On the other hand, the designation "man of letters" is not merely the one he would have chosen for himself—it so exactly and so fully describes him more than any other Englishman, that had the phrase not existed it would have had to be invented for him. In books, his own and others, Hunt lived and moved and had his only true being. He attributed, not altogether unjustly perhaps, his eternal want of pence and peace to "a most inconsiderate habit of taking books for the only ends of life." Indoors he read when he was not writing, and "never stepped out of doors," he tells us, "without a book in his hand," being tempted to make a study-chair of every stile he encountered. Sometimes for long periods he was the busiest of bees; sometimes for periods as long he followed his natural bent, which was to be idle; but always he was making honey, and his 'Autobiography' is as pathetic and as truthful as the complaint of the Virgilian hive.

Hunt made a bad beginning. His youth was passed in an atmosphere of paternal debts and difficulties, and he was himself an old man before he found something more wholesome to breathe. If his natural disposition to regard the silver lining only of the clouds which encompassed him, or to imagine one when none was visible, was mainly responsible for this, it also enabled him to bear up against his troubles. It was at once bane and antidote. He was never easily cast down, and when things went particularly wrong his abnormal faculty for secreting "cheering reflections" at will was proportionally stimulated. This

invaluable faculty was as active and as freely self-acting in boyhood as in after life. When at Christ's Hospital the thought came over him one day during the Litany—"Suppose eternal punishment should be true?" "An unusual sense of darkness and anxiety crossed me," he tells us, "but only for a moment." In the curt phrase of Mr. Monkhouse's chapter-heading, Hunt "rejected eternal punishment," instantly and for ever. And it was not merely rejected; its place was immediately and permanently filled by the doctrine of "the exclusive goodness of futurity." The new dogma was clearly the more agreeable, and that was always proof enough for this inveterate optimist. A thoroughly amiable and always active vanity was another of Hunt's inborn characteristics. It received needless and lasting stimulus from the success of a volume of unusually clever verses of his which the foolishness of fathers published by subscription when the poet was sixteen. The vanity had its customary veiling concomitant of shyness, but this did not prevent Hunt from becoming at seventeen the "accepted suitor" of the young woman (of thirteen) whom he married eight years later, or from flirting strenuously during the long engagement with every pretty and "tender-hearted" girl he met. He wrote copious verses which were printed in the 'Poetical Register'; wrote farces and comedies, and, of course, a tragedy, none of which was ever acted; and he fluttered theatrical circles with dramatic criticism which, if it did not go very deep, was at least independent and incorruptible by box-tickets or the more insidious salmon and lobster sauce, for which the modern equivalent is said to be chicken and champagne.

The two years spent by Hunt in Horse-monger Lane Gaol for libelling the Prince Regent in the *Examiner* were "probably not by any means the unhappiest of his life," says Mr. Monkhouse, who also sees that the confinement fostered his hero's vanity and his indolent habits, "and weakened, if possible, the small responsibility which he felt as to the conduct of his private concerns." One does not hear much of John Hunt, who was a serious man, and who suffered most and inarticulately, without any compensation in honour and glory. The mercurial Leigh tells us that he himself put on his best clothes and his new hat and gloves to be sentenced in—a precious touch omitted by his biographer. For his dungeon shelves he purchased the famous 'Parnaso Italiano'; his own friends, and troops of the "friends of liberty" hitherto unknown to him, brought fruit and flowers and country eggs and sympathy; and Jeremy Bentham came and played battledore and shuttlecock with the captive. In the intervals of these delights, which were tempered only by the occasional sight of a gibbet, Hunt plied his trades of journalist and essayist, and wrote 'Rimini' and the 'Descent of Liberty.'

One good turn a tyrannical Government had done him—it had disgusted him with politics, and set him free to become almost exclusively a man of letters. His own ambition was to be a poet, and before 1819 he showed conclusively by the production of four volumes of verse that he was not.

In none save 'Rimini,' perhaps, did the beauties compensate for the defects—defects due mainly, of course, to lack of force and lack of good taste, but also to the influence of the weaker conventions of the cherished 'Parnaso.' 'The Story of Rimini,' which was by far the most ambitious attempt, exhibited some power, both well and ill directed. It influenced Keats and others, but its chief interest is historical, and that interest is mainly confined to its versification, which Mr. Monkhouse describes as "a determined attack upon the serried ranks of the heroic couplet," following up the war begun by the 'Lyrical Ballads.'

"In poetry as in politics," says Mr. Monkhouse, who takes Hunt's politics rather seriously, "he was a true liberator, and in both cases it was not he that was to reap the reward. He invented the instrument, but he had not the skill to play on it." For the reader as distinguished from the student of English verse, Leigh Hunt lived only to write 'Abou Ben Adhem,' the sonnet on the Nile, and 'Jenny kissed Me!' And it is better for him that the bulk of his verse should be forgotten than that its puerilities should be remembered.

For some years after he left Horse-monger Lane, the halo of martyrdom was distinctly visible to not a few devoted and, it must be confessed, gushing friends. He became the centre of a little circle—a position which is inevitably demoralizing to any man, and to such a man as Hunt disastrous. In an unusually good-tempered paper, Hazlitt said that Hunt "requires not only to be appreciated, but to have a select circle of admirers and devotees, to feel himself quite at home." He is "fond of being looked up to, without considering by whom." Haydon drove this nail home; he said that Hunt was uncommonly affectionate "if never opposed in his opinion," and that "one of his greatest defects is getting inferior people about him to listen." There is the exaggeration of epigram, no doubt, in the strictures of both, as there is that of the testimonial in Lamb's retort to Southey, who had attacked Hunt with his blunderbuss: "He is the most cordial-minded man I ever knew, and matchless as a fireside companion." But there is plenty of truth in all the testimonies. No other man was so like his own grasshopper:—

Green little vaulter in the sunny grass,

Catching your heart up at the feel of June;

for to chirp he needed warmth and greenery, but he cared little if the greenery were only tinted shavings. Of the little circle which sat round Hunt, two men dwarfed the rest—Shelley and Keats. Shelley came for sympathy in his opinions and distresses, and as the gift was within Hunt's means, the friendship was lasting. Keats came as a pupil and soon passed his master, but not without carrying with him some lessons he had better have forgotten. The outward influence was more baneful than the inner, for it left Keats to swim for his life in a flood of obloquy brought down by his association with Hunt. Keats was blind neither to Hunt's kindness nor to his weakness, and the friendship would have lasted but for an unfortunate incident which happened while the poet was Hunt's guest, and which was probably purely accidental—the breaking of a seal and the delay in delivery of a

letter from Fanny Brawne. Keats was at the time in no condition of mind to make or to listen to excuse, and he died in a few months without having forgiven Hunt.

Two years before this, Hunt had arrived at his maturity, and blossomed. The evidence was the appearance of the first number of the *Indicator* on October 13th, 1819, a date which almost coincided with his thirty-fifth birthday. He who has the *Indicator* has the best of Hunt, for the best of the remainder, saving only the 'Autobiography,' is but *Indicator* and water. Lamb, then on the threshold of his own kingdom of Elia, with unflinching insight and unflinching generosity, welcomed Hunt to his:—

But with the leave of Priscian be it said,  
The *Indicator* is your *Potential Mood*.  
Wit, poet, prose-man, party-man, translator—  
Hunt, your best title yet is *Indicator*.

But the turbulent and sorely buffeted *Examiner* was still on Hunt's shoulders, and in March, 1821, the double burden had to be got rid of, after it had been carried bravely for nearly a year and a half. Hunt's health broke down, and soon after he had recovered enough to renew his struggle with the *Examiner* came Shelley's cordial invitation to Italy, and to the scheme of the *Liberal*. "The scheme appears to have been," says Mr. Monkhouse, "very vague, and one of the wildest that ever entered the heads of three men of understanding." Surely there was nothing essentially wild in the project of a quarterly magazine which was to enjoy the energetic and interested support of Byron, Shelley, and Hunt, and the assistance of such men as Hazlitt. It was not to deal with current day-to-day affairs, so that it could as well be written in Italy as in England, and Hunt had a better chance of regaining full vigour abroad than at home. The scheme was hopeful enough, and it failed, not through any inherent weakness, but because Shelley died and Byron was fickle, because it was laughed at by Byron's London friends and toadies, and above all because he soon became sick of Hunt and his "jaunty cockneyisms," and of Hunt's wife and seven children. And it failed only commercially, for it gave us Shelley's 'I arise from Dreams of Thee' and his translation of the 'Walpurgis Nacht,' Byron's 'Vision of Judgment,' and Hazlitt's 'My First Acquaintance with Poets'—more than enough, we at least of this day may feel, to have floated four numbers of a magazine. Hunt's own contributions were the worst. His egregious vanity tempted him to imitate 'Don Juan,' which, says Mr. Monkhouse, "could only render him ridiculous in the eyes of the world, and increase the contempt of his 'noble friend.'" This feeling of contempt—for which Byron was more to blame than Hunt—and the loss shown on the year's working of the *Liberal*, brought the magazine to a close, and the Hunts, says Mr. Monkhouse, "were cut adrift with their expenses paid to Florence, and memories in their hearts which rankled for years." There and thereabouts Hunt remained for two years, for he could not afford to return to England. He wrote 'Christianism' and essays for the *Examiner*, and consorted with two Anglo-Florentines as wayward as himself—Londor and Kirkup. But his heart was in Hamp-

stead all the while; he saw in the Italy of fact but a poor imitation of the Italy of books, and his home sickness was not cured until the summer of 1825 brought ransoming funds from Colburn ("the most engaging of publishers," as Hunt called him), and enabled him once more to set his foot on his native heath—his true Parnassus. Colburn naturally expected to receive something for his money, but for two or three years Hunt would only bask in the sunshine, and it was 1828 before the publisher was repaid with 'Lord Byron and his Contemporaries; with Recollections of the Author's Life, and of his Visit to Italy.' The book was hardly published when Hunt felt that it would have been better for him if he had never been born. He was assailed by

"a storm of indignation, mingled with reproaches of so painful a character that it probably caused him more suffering than all the former attacks.....put together."

The storm raged within as well as without, and one would fain hope that it began within.

"The worst note of these 'revelations' about Lord Byron," says Mr. Monkhouse, "is not their supposed 'ingratitude,' nor even their 'ungentlemanliness,' for Leigh Hunt had, perhaps, some excuses for both of these; it is rather the pettiness of the spirit which pervades them throughout."

The biographer has forgotten to quote a significant sentence in Hunt's preface, which tells the true and miserable story of the concoction of the book—a sentence evidently referring to the Byron episode, which occupies barely a third of the book, and which, in spite of its catchpenny prominence on the title-page, was no part of the original bargain:—

"I must confess that such is my dislike of these personal histories, in which it has been my lot to become a party, that had I been rich enough, and could I have repaid the handsome conduct of Mr. Colburn with its proper interest, my first impulse would have been to put it into the fire."

When the *Quarterly*, in a review which more than equalled the book in vulgarity and spitefulness, said that Hunt had filled his pages with

"the meanest details of private gossip—dirty gabble about men's wives and men's mistresses .....and *inter alia* with anecdotes of the personal habits of an illustrious poet now no more, such as could never have come to the knowledge of any man who was not treated by Lord Byron either as a friend or as a menial,"—

Hunt knew that every word was true. It is much to his credit that his conscience, which previous to publication had only hinted disapproval, now spoke out as loudly as the *Quarterly*, and when the second edition appeared—there is always a second edition of a scandalous book—Hunt was so agitated that in apologizing he blundered into a crime worse than the original offence, for he suggested that he had "forborne" to say the worst he knew of Byron.

It was a wretched episode in a career which, crowded as it was with the defects of qualities, was, on the whole, one of kindly good nature and unselfish charity. We may feel sure that Hunt's poverty and not his will consented to the perpetration of an outrage which, after the event, he felt to have been an outrage committed on himself

rather than on Byron. The two men were fashioned and trained so differently, and had so many weaknesses and so few powers in common, that contact could only develop the worst strains in the composition of each—vanity, vulgarity, and contempt for everything antipathetic.

From 1828 until his death at seventy-five in 1859 Hunt produced nothing much worthy of remembrance except the *London Journal*, a pale reflection of the *Indicator* and the pioneer of *Tit-Bits*. He scrambled along somehow until 1844, when the Shelleys gave him an annuity of 120*l*. This and the kindness of friends and the proceeds of a little reviewing kept some kind of roof over his head until comparative affluence came in 1847 in the shape of an allowance of 200*l*. a year from the Civil List. But by this time Mrs. Hunt had fallen into habits unlike those which once had made the best of uncertain resources, and one or two of the younger members of the family had developed inherited weaknesses to a trying extent. Advancing years aggravated some of Hunt's own. His many homes—each "a poetical Tinkerdom," as his constant friend and upholder Carlyle described them—were haunted by duns and bailiffs, and by "adoring ladies who stroked his long white hair." There are happily pleasanter pictures than these of the veteran in the Indian summer of his life. Hawthorne saw "a beautiful and venerable old man," who "smiled, making all the poor little parlour beautiful thereby," and that to the world outside the bounds of intimacy was the general impression. It was a broken sunshine which lighted his latter days, but there was more sunshine than cloud both without and within. One is glad of it, for Hunt, though one of the frailest of mortals, suffered much from a world to which he did some good and never intended any harm. Were it only for the sake of a certain exotic grace which distinguished it, his figure could ill be spared from English life and literature. His memory will live not by virtue of anything tangible which he produced, but because it is linked inseparably with the memories of associates greater than himself. A connected memoir of Leigh Hunt supplementary to the 'Autobiography' was much needed, and this little book has supplied the want in a highly satisfactory manner. Mr. Monkhouse has brought together and skilfully set in order much widely scattered material, and his comments, which are never obtrusive, show that he has endeavoured to be candid as well as sympathetic in his treatment of Hunt both as a man and an author.

*Dante's Pilgrim's Progress; or, the Passage of the Blessed Soul from the Slavery of the Present Corruption to the Liberty of Eternal Glory. With Notes on the Way by Emelia Russell Gurney.* (Stock.)

AMID the great recent influx of Dante books following a course more or less according to precedent, and therefore such that their general contents and treatment are easily to be forecast, this volume—a decidedly handsome and slightly one—is in its scope strictly exceptional and individual. Mrs. Russell Gurney traces out Dante as the "pilgrim" of his own 'Commedia.' She



dwells, not upon any salient episodes of the poem, such as those of Francesca da Rimini and Ulysses, but upon the spiritual personality of Dante as he stands at the beginning of his wayfaring, as he descends through the circles of Hell, rises along the mount of Purgatory, and is rapt through the spheres of Paradise. The object is to study the mind or soul of the great poet of mediæval Christianity—his evolution from a mundane standpoint to a celestial illumination. Or, to put the subject in the author's own words:—

"In the foreground of the 'Divina Commedia' indeed Dante describes allegorically, or perhaps even he may have believed in some degree literally, the three places of habitation appointed to spirits who leave the mortal condition in the three attitudes of will described above [in Mrs. Gurney's prefatory address to the reader]. He sees such spirits stripped of all that hinders and hides in this world, manifesting in corresponding environment the outcome of essential character. No doubt these habitations are pictured in most respects in accordance with his contemporaries' belief, and probably with his own; yet his deeper vision evidently led him within the arena of the human heart, rather than into its arbitrary and more external surroundings. We desire to follow him into this deeper and more universal vision, and to learn with him our right relationship with the indwelling Spirit of Truth."

The book is intended "for those who may lack time and opportunity for the study of the whole poem." The plan adopted is to supply extracts from the three parts of the 'Commedia,' in the original Italian—being such passages as are suited for exhibiting Dante himself as the spiritual pilgrim; and on the page facing each extract (as a general rule, allowing of occasional exceptions) are printed Mrs. Gurney's observations. The reader is assumed either to be able to read the Italian text, or to have at his elbow some English translation to inform him as to the meaning of the original. Mrs. Gurney's observations do not usually take the form of strict comment or exposition, but are illustrative, amplifying, or suggestive, and include a large amount of citations from other writers, of any kind that may seem apt for her purpose, several of these being naturally from the Bible. To give some idea of the treatment we may quote the remarks upon the 'Purgatorio,' canto xii. lines 109 to 126, which Mrs. Gurney heads with the words: "The Song of Welcome to the New Circle, Blessed are the Poor in Spirit." These are the lines beginning:—

Noi volgond' ivi le nostre persone,  
Beati pauperes spiritu, voci  
Cantaron, &c.

The remarks run as follows:—

"The crushed soul set free to mount, through Pride removed, and Poverty of Spirit imparted. To the Pilgrim this new day was indeed a new era. The divine Messenger, in whose countenance was the appearance of the tremulous morning star, came to him with a tender direction towards easier ascending steps. He then smote on his forehead with his wings, obliterating the first of the seven P's (Pride), and so setting free his hitherto shackled feet that hardly any fatigue was felt by him in the arduous ascent. He asks what heavy thing can have been uplifted from him (118). His Guide assures him that, when the remaining six P's should be removed, not only should he feel no fatigue but he would rejoice in springing upwards. An in-

describable sweetness of voices singing 'Blessed are the poor in spirit' was in the air around them. A Benediction takes the place of the crushing weight of the sin removed, and liberates the soul's own action of blessing. The process of taking away, or setting free, the sepulchred nature of man, goes on through Purgatory. Michelangelo defined sculpture as 'the art that works by force of taking away': he speaks of 'the figure which ever grows the more the stone is hewn away.' The sculptor seeks and finds within the marble the ideal form his hand sets free. 'As the outward man is perishing' through the changes and chances of Time's terrible mallet and chisel, the Divine Spirit is fashioning and liberating the ideal son of God."

Without being in any signal degree profound or original, Mrs. Gurney's book is likely to appeal to reflective and sensitive readers; it embodies several graceful spiritual thoughts, marked by that kind of ingenuity which comes from genuine sympathy. There are two acceptable illustrations, one of them being a chromo-lithographic symbol-design by Mr. Shields, well conceived and tastefully executed, but rather too meagrely smooth in surface.

*Scotland before 1700, from Contemporary Documents.* Edited by P. Hume Brown. (Edinburgh, Douglas.)

*Cartularium Ecclesie Sancti Nicolai Aberdonensis.* Edited by James Cooper, D.D. 2 vols. (New Spalding Club.)

*The Annals of Banff.* By William Cramond, LL.D. 2 vols. (New Spalding Club.)

No society deserves better of the student of Scottish history than the Spalding Club, and no recent historian than Mr. Hume Brown. Wallace and Bruce, the "King's Tragedy" and Flodden, Mary Stuart and John Knox, Montrose and Claverhouse, and the two Jacobite rebellions—these exhaust most men's knowledge of the annals of North Britain, and take up nine-tenths of the existing annals themselves. And yet when some day a history of Scotland shall come to be written on the lines roughly of Mr. Green's 'Short History of the English People,' its author will find a large mass of materials ready to hand that treats of something else than of battle and murder and of sudden death—that deals with the life of the people and the condition of the country. Such materials will include the three works mentioned at the head of this article.

Mr. Hume Brown's book is, as he says, the natural sequel to his 'Early Travellers in Scotland,' reviewed by us two years ago. That was an almost exhaustive selection of twenty-six descriptions of Scotland by Englishmen and foreigners; this is a selection of eleven descriptions by native Scots, with fourteen more chapters consisting of excerpts from the 'Ecclesiæ Scotticane Statuta,' the 'Melros Papers,' the Privy Council Records, and the like. Among those native Scots are Fordun, Wyntoun, John Major, Hector Boece, Bishop Leslie, George Buchanan, and Lithgow the traveller; in all, their descriptions occupy nearly two-thirds of the volume. It is certainly an advantage to have them thus brought together; still, the work is not—it could not be—so entertaining as its predecessor. Indeed, we are not sure that Mr. Hume Brown would not have done wisely to omit at least some of the eighty pages devoted to Bishop Leslie.

Except as illustrating the writer's ignorance, a purely topographical description can have small value which makes the Esk flow to the Tweed, and the Ewes to the Annan, and which represents the "thrie fludes of Tweed, Annan, and Clyd" as all rising on Tinto top. Neither Boece nor Buchanan, by-the-by, Mr. Hume Brown notwithstanding, falls into the same mistake; the latter merely states that "in the upper ward there is a hill, not remarkably high, from which flow three different rivers into three different seas—the Tweed into the Scottish, the Annan into the Irish, and the Clyde into the Deucaledonian." Which is right enough, for Little Clydes Burn, a very early feeder of the Clyde, does rise within three-quarters of a mile of the headstreams of the Annan and the Tweed.

The space which would thus have been saved might, perhaps, have been given to a passage or two that should illustrate one very marked trait (here ignored) of Scottish life and manners three centuries ago—the horrible ferocity of Scotchmen. There is, for example, the 'Ayrshire tragedy,' a sketch of which infamous blood-feud, written probably by one of the chief actors, old Auchendrain, is preserved in the 'Historie of the Kennedys,' or there is the "burning of Frendraught," that ghastliest breach of the laws of hospitality. The torturing of the English garrison of Fernieherst and the butchery of the men and women taken prisoners at Philiphaugh recur also to memory.

On the other hand, the trial here of Bessie Dunlop for the "vsing of Sorcerie, Witchcraft, and Incantatioun, with Invocation of spretis of the devill," is as curious as anything in 'Early Travellers.' In it the accused makes confession how all her art and science was imparted to her by one Tom Reid, slain years before at Pinkie, and how once his mistress, the "Queene of Elfame," in the shape of "ane stout woman," came in and sat down on the form beside her, and "askit ane drink at hir." "Sentence: Conuict, and Brynt." Even more interesting is the priest Gilbert Blakhal's account of his 'Voyage from Holy Ylande to Strathboggie'—it reads just like a chapter of Defoe. The annotations are as accurate as they are concise; the labour entailed by many of the identifications, e.g., of "Restalrig" with Hesselhead Loch (now drained), must have been very great. Culross, however, is no longer in Perthshire; the Marquis of Bute is not easily recognized as "the Earl of Dumfries"; and we question whether Sabellicus really lived to the age of a hundred.

Dr. Cooper has edited in most scholarly fashion 134 charters and other documents relating to the church of St. Nicholas, Aberdeen. They range in date from 1340 to 1559, and though not of first-rate importance—not equal, for instance, in interest to the foundation charter of the collegiate church of Lochwinnoch, in Renfrewshire—they add considerably to our knowledge of Church life in Scotland immediately before the Reformation. Mostly they are endowments of the thirty-one altars of St. Nicholas's; but five, the most valuable, are statutes regulating the conduct of the chaplains and the maintenance of divine service. Built, it would seem, a little before

1150, and made collegiate in 1456. St. Nicholas's in its prime was a stately cruciform structure, 245 ft. long by 100 ft. across the transepts, with a trigonal apse, a crypt, and a central tower surmounted by an oaken spire. In 1596 it was divided into two churches, of which the Old or West Church was rebuilt in 1751-5 by James Gibbs (not "Gibb"), an Aberdonian and a Roman Catholic, best known as the architect of St. Martin's-in-the-Fields and the Radcliffe Library, whilst the choir or East Church was pulled down and rebuilt in 1834-7, "because it was old." Lastly, in 1874, the spire with the bells was destroyed by fire, so that little remains now of the original building. (Greyfriars, it may be noticed, Aberdeen's one pre-Reformation church still standing, is doomed at this moment to destruction, to make room for college extensions!) In 1525 we have the first hint of the storm that menaced St. Nicholas's in a letter from Bishop Dunbar to James V., where he complains of "syndry strangeis and othis within his diocese of Aberdene that has bukis of that heretik Luthyr and favoris his arrayis and fals opinionys"; and on January 26th, 1562, the chalices, silver work, and ornaments of the church were sold by public roup. The "alteration of religion," however, found little favour with the community, for the Aberdeen craftsmen served a long summons on the magistrates (a close oligarchy these) for "sharing among themselves the whole plate, furniture, and plenishing of St. Nicholas's Church, viz., eight chandeliers of fine silver, eight chalices and other patens, two eucharists," &c. Dr. Cooper might surely have quoted that summons; but for his work as a whole we have nothing but praise, though we may not accept his emendation of "Lady of Piety" for the familiar "Lady of Pity" ("Mater Misericordiae" is strongly against it). Two misprints may be noted: "Sabat Mater," and "tenis" for *terris* (vol. ii. p. 219).

With Dr. Cramond's work we have one fault, and one alone, to find—its inordinate length. How, one might wonder, could the annals of Banff—a town with fewer than eight thousand inhabitants, a town, too, that, even for its size, figures very little in Scotland's history—be made to fill two big quartos of four or five hundred pages? How, indeed, without including a mass of such unnecessary matter as a school inspector's report in 1892, the amount of money collected in the Sunday-school mission boxes in 1883, and the resignation of the beadle in 1882? It is the greater pity because these two volumes contain so much that is really curious. There is the story, excellently told, of the trial and execution, in 1701, of the famous Gipsy free-booter McPherson, who played, it is said, as he marched to the gallows, that wild "rant" which was played once at Chelsea to Tennyson. "I never hear it myself," Carlyle writes to FitzGerald, "without something of emotion—poor McPherson!—and Alfred's dark face grew darker. I saw his lips slightly quivering." Then there is a most interesting account of the deposition in 1717 of the Presbyterian minister for having heard his own son, an Episcopal clergyman, proclaim the Pre-

tender; and we learn the method of choosing a new schoolmaster. The competitors had to teach "severally vpon the samyne subject" (the sixth satire of Persius in one case) before the presbytery, the bailies, and "divers others in the towne who wer scholars"; and these gave their decision "after dew consideratione had of thair analysis, both logicall, rethoricall, and poetick, and interpretatione and genivine sense of the words." Again, there are a host of entries relating to such subjects as the "jougs" and standing in sackcloth; the payment of a money fine for immorality (twenty guineas by a king's chaplain in 1789); "pennie brydells in aill houses," which were not to last above one day and one night (1624); the banishment of women from the burgh for "uncivill carriage," for "unseemly carriage," or for being "notoriously impudent"; the "keeping a plot of ground vnlabored dedicated to the Deuill, caled the Gudman's croft" (1649); the survivors of Worcester, who had to "confess being accessorie to bloodie battells and shedding of the blood of God's saints"; the making of pilgrimages to "the wall [surely well] of grace beyond Spey" (1667); the exclusion of dogs from church (1707), and of strolling players from the town (1797), as likely to "unhinge the youth who attend the schools"; and the music-master who received a guinea from the session for having composed a new tune to be sung in church, which tune, it seems, he had plagiarized from Purcell. We might cite much more, but will conclude with this extract from the presbytery registers of date November 15th, 1674:—

"Margaret Spence delated as seen casting water seven tymes out the sea toward the toun, and five stones into the sea, in time of morning prayer the preceding Sabbath. She deponed upon her soul's salvation she did it for preventing the feavere, and not out of any principle of magick, adding that of negligence, and not of intention, she cast the water toward the toun. To be rebuked before the pulpit."

*Notes on the Nicomachean Ethics of Aristotle.*  
By J. A. Stewart, M.A. 2 vols. (Oxford, Clarendon Press.)

*The Nicomachean Ethics of Aristotle.* Translated by J. E. C. Welldon, M.A. (Macmillan & Co.)

Of all the works of classical authors other than those recently recovered, none has lately received more close attention in this country than the 'Nicomachean Ethics.' It is only a short time since the appearance of Mr. Bywater's recension of the text on the basis of a manuscript to which it has become the fashion to attribute a much higher value than was formerly supposed to belong to it; and this was soon after supplemented by his interesting pamphlet on the MS. in question. Now Mr. Stewart has given us a companion commentary on a generous scale; and the head master of Harrow comes in the nick of time with the inevitable translation to round off the whole.

The want of such a commentary as that before us has long been felt. Since Grant's well-known work there has been no edition of the whole of the 'Ethics,' and Grant was hardly final or exhaustive. And if an edition was wanted, it is only right and

fitting that, like Mr. Bywater's text, it should issue from the Oxford press, and be the work of an Oxford man. There was a time when, whatever else an honour man did at Oxford, there was one thing which he was certain to acquire there, and that was a very thorough knowledge of the 'Ethics.' The book was read and known in a way and to an extent for which it would be difficult to find a parallel. But among the changes that have passed and are passing over things academic, this study of the 'Ethics' has to some extent lost its unique position, and it would be matter for regret if the tradition should pass completely away without leaving behind it a substantial monument. Mr. Stewart's commentary, both in aim and execution, is not unworthy to stand for such a monument; and if it is not more enduring than brass, it needs no prophet to predict that it will not be soon displaced.

The notes are very full, as may be judged from the fact that they are a good deal more than five times as long as the text. Under the circumstances there is surprisingly little in them which can be considered superfluous, though here and there a note seems a trifle more prolix than the occasion requires. On the other hand, it is rare to find difficulties passed over, and the absence of a note is often made good by the clearness and fulness of the argument which is given at the beginning of each chapter.

One of the best features of the book, and one without which it could hardly be worthy to represent the great tradition of Oxford scholarship already referred to, is the fulness with which the views of former commentators, ancient and modern, are generally recorded. Not that it is a mere compilation or collection of other men's opinions, though that might have a value of its own. Mr. Stewart has digested these materials, and added to them with discrimination. His criticism is usually both temperate and independent; and if he does not often produce anything particularly novel or striking, his work is free from the corresponding vices of rashness and superficiality.

A good example of the temper in which he has performed his task is to be found in his note on the vexed passage in the fifth book, 1133 a 15, *εἰ μὴ ἐποίησε τὸ ποιῶν καὶ ὁσὸν καὶ ὅσον καὶ τὸ πάρος ἔπαυσε τοῦτο καὶ τοσοῦτον καὶ τοιοῦτον*. It may be doubted whether any one ever has interpreted or will interpret this sentence to the complete satisfaction even of the interpreter himself. Mr. Stewart, probably recognizing this, prefers to take the words as they stand, with no further alteration than Rassow's insertion of *ὁ* before *ἐποίησε*, as a parenthetical note on the general relation of *ποιῶν* and *πάρος*, without special reference to the question of *τὸ ἀντιπεπονηθός*. It is true that this does not give the most appropriate or requisite sense; but the student of Aristotle, unless he is new to the business, will not be surprised (however little he may be satisfied) by the presence of an irrelevant remark, where it is merely irrelevant to the particular argument and not entirely disconnected with the subject.

A note which shows Mr. Stewart at his best is that on 1156 b 22, *ταύτη γὰρ ὁμοία καὶ τὰ λοιπὰ τὸ ῥε ἀπ' αὐτῶς ἀγαθὸν καὶ ἡδὺ ἀπ' αὐτῶς ἰστίον* (where again the text is



anything but certain). Here, after discussing and criticizing current interpretations, he gives as his own rendering, "I say all, for in this friendship the other characteristics also (καὶ τὰ λοιπά, i.e. the pleasantness and usefulness of the friends to each other as distinguished from their goodness) are similar (ὅμοια), the truly good being also truly pleasant." Whether we accept this altogether or no, it certainly has a good deal to recommend it; for first it makes ταῦτα, like the same word in the preceding line, mean τῇ τῶν ἀγαθῶν φιλῇ; secondly, it makes ὅμοια refer, as ὁμοιότητα two lines before certainly does, to similarity between the friends; and thirdly it makes ἴδὲν a predicate, which is strongly supported by the order of the words. But were the result less satisfactory than it is the note would still be valuable for its summary record and lucid criticism of previous interpretations. It is unfortunately impossible to convey any adequate impression of these qualities without quoting the note at large, and its length puts that out of the question.

What has been said must suffice to indicate the general character of Mr. Stewart's work. In considering so large a quantity of matter it is, of course, not difficult to find plenty of faults. But such a course would be unfair to a book the size of which makes detailed criticism impossible, and which maintains so high a level of general excellence.

Mr. Welldon has followed up his previous versions of the 'Rhetoric' and the 'Politics' by a translation of the 'Ethics.' It appears to be the regular practice nowadays for well-known scholars to amuse themselves inexpensively by publishing translations, and it may be old-fashioned to think that a translation ought to be something more than a glorified Bohn to justify its existence otherwise than in manuscript. Mr. Welldon's book is by no means beyond reproach, either in point of style or in point of accuracy. The translation is explanatory, often to the verge of paraphrase; and although this is perhaps inevitable in dealing with Aristotle, the effect is not always happy. For instance, in the third book, at 1110 a 13, the Greek τὸ δὲ τέλος τῆς πράξεως κατὰ τὸν καιρὸν ἔστιν may well be preferred to the English, "and the end or character of an action depends upon the choice made at the moment of performing it." Again, in the tenth book, at 1173a 10, 11, Mr. Welldon translates, "For if both pleasure and pain were evil, it would have been a duty to avoid both, and if neither were evil, it would have been a duty not to avoid either, or not to avoid one more than the other." Here the Greek is no doubt obscure and the text doubtful, and Mr. Welldon does not tell us, as he frequently does, what reading he adopts; but, in any case, it is abundantly clear that it cannot bear the meaning he ascribes to it. It is only fair to say, however, that the translation as a whole is pretty accurate, and that it always expresses clearly what is Mr. Welldon's idea of the meaning.

## RABELAIS IN ENGLISH.

*Master Francis Rabelais: Five Books of the Lives, Heroic Deeds, and Sayings of Gargantua and his Son Pantagruel.* Translated into English by Sir Thomas Urquhart of Cromarty and Peter Antony Motteux. 2 vols. (Lawrence & Bullen.)

*Rabelais: The Five Books, Minor Writings, &c.* A New Translation by W. F. Smith. 2 vols. (A. P. Watt.)

TRANSLATIONS are rarely final. In the case of works of highest mark each age requires, or, at least, is provided with, its own rendering. Since Arthur Hall first translated 'Ten Bookes of Homer's Iliades,' and William Caxton reduced "into Englysshe" 'The Boke of Eneydos compiled by Vyrgyle,' innumerable new renderings have seen the light. Among writings of primary importance the works of Rabelais, and two out of the three plays constituting the Wallenstein trilogy of Schiller, practically alone have been translated in a fashion that discouraged further effort. Without being absolutely unopposed, since translations of 'Wallenstein,' of 'The Camp,' and of 'The Piccolomini' have bidden for recognition, Coleridge's translations from Schiller have maintained their place for little less than a century. The 'Rabelais' of Urquhart, Motteux, and Ozell has meanwhile enjoyed a supremacy until now uncontested. It is hard to say whether the excellence of the workmanship or the inherent difficulties of the subject did more to discourage subsequent effort. A translation such as, triumphing over intolerance and sanctimoniousness, still holds its place in literature, could only have been written in Stuart times, when most forms of licence of expression were acceptable at Court and tolerated in the country. Against the issue of a new translation, when a man strong enough to dare it appears, it is futile to appeal. The counsel to "leave well alone" is prudent rather than heroic.

At the present moment signal opportunities of testing the value of Urquhart's 'Rabelais' are afforded. The translation itself, once placed by nineteenth century prudery under a ban, has reappeared with such graces of letterpress and illustration as it has not previously received, and at the same moment there is given to the world with scarcely less typographical luxury a new translation by a scholar of repute. Of the reprint by Messrs. Lawrence & Bullen it needs only to be said that neither abroad nor at home has an edition of equal beauty seen the light. Its paper and letterpress are admirable, and the illustrations by M. Louis Chalon have remarkable qualities. Illustrators of Rabelais labour under grave difficulties. The size of Rabelais's giants can only be indicated in conventional manner. Rabelais himself does not make the slightest pretence to consistency, since one finds a man among whose teeth pilgrims may linger for days without their converse or their outcries being heard joining in cheerful conversation with others whose position with regard to him must, under such conditions, have been that of parasitic insects. It cannot be said that M. Chalon is in this respect more consistent than his predecessors. The being who at vol. i. p. 135 distributes among his guests his

cupboard of plate is not of the same race as he in whose mouth among great rocks of teeth a knight can *chevaucher*. Putting on one side, however, the attempt to reconcile the irreconcilable, genuine imagination is shown in the design last named, as it is in the picture (p. 53) of Gargantua taking refuge on the roof of Notre Dame, where his repose is broken by the jackdaws swarming like mosquitoes around his head. Only less ingenious is that (vol. ii. p. 184) in which Pantagruel, inspecting curiosities and the like in the harbour of Medamoth, is seen holding up, after the fashion of Samson, a live lion by the throat. It is natural in the case of a modern Parisian artist that the illustrations should in many cases aim at warmth and beauty rather than the over-exuberant vitality of Rabelais. We see little of the *plantureuse* beauty of the district of the Chinonais. The women introduced belong to Court rather than country, which is justifiable in a sense, since it is to a Court they are brought, but is none the less not Rabelaisian; and a little surprise is felt in seeing the fears of Panurge which lead to his long voyages emblemized in a design of two lovers kissing, in Pyramus and Thisbe fashion, over a wall. The designs are, however, the best "the book entitled Rabelais" has yet received. The portrait selected is that by Isaac Sarrahat of François Rablais (*sic*) which is given in section ii. of the "Portraits gravés ou lithographiés" in 'Les Portraits de Rabelais' of M. Georges d'Albenas (Montpellier, 1880). It was executed early in the eighteenth century, and is principally responsible for the satirical type of portrait suggesting Pope's

Or laugh and shake in Rab'lais' easy chair,

against which modern Rabelaisians, anxious concerning the mission of the master, seek to protest.

Reproductions of the title-pages to 'Les horribles et espouventables Faictz et Prouesses,' assigned to 1532, of the 'Gräds Annales' of 1542, of 'La plaisante et ioyeuse Histoyre,' Valence, 1547, and the first book of the translation, 1653, are added; and an excellent introduction by M. Anatole de Montaiglon contributes greatly to the value of a delightful edition.

The new translation puts in also, as has been implied, claims to typographical beauty. It is published in a limited edition for subscribers only, and is not unlikely to become a rarity. A work issued under such conditions scarcely challenges criticism. The question how far Rabelais is to be improved, when the task of translation is assigned to hands more delicate or more squeamish than those which first dealt with him, has independent interest. Mr. Smith's obligations to his predecessors are fully acknowledged. His work has been accomplished with their work open before him, and special happinesses of phrase have been transferred from the old work into the new. Such happinesses are not rare. This the latest translator assigns in part to the fact (honouring to Urquhart and Motteux) that in a faithful version there could hardly be any variation.

Prejudice and sentiment are, naturally, on the side of the early version, which, after

vainly attempting to read in the search after unsavouriness, many have ended by studying in pursuit of wisdom. English scholars who, even with the aid of Cotgrave, can follow Rabelais in the original, are not numerous, and Bohn's edition of the translation, in spite of efforts at a repression—perhaps partly on account of them—has long been a work that commands its price.

By retaining five chapters in the original French and attempting no translation, Mr. Smith minimizes the difficulties and dangers of the task he attempts. He is at much pains to defend a position which is assailable enough, but which there is no need to attack. These omissions include naturally the well-known chapters which deal with the "invention d'un torché-cul," with the love-making of Panurge to "une haulte Dame de Paris," and the scandalous trick he subsequently played her. With regard to the gain or loss that is experienced in the translation it is not easy to speak. Motteux is occasionally more diffuse and coarser than his original. It is doubtful, however, whether his additions would have excited any protest from Rabelais, —would not, indeed, have extorted his approval, benignant or jovial, as the case might be. Passage after passage has been compared, with the result of leaving matters much as they were. We find words of a euphemistic character substituted for coarser expressions. One, however, who studies closely Rabelais must not be squeamish in such matters, and will at least end in mastering his squeamishness. So slight are the differences that, when we turn to a chapter such as that of the behaviour of Panurge during the tempest, we hardly know which we are reading. For taking the prologue to 'Gargantua' in illustration, there are the excuses that at the outset a translator is naturally most careful, and that the passages given are best known, as many readers commence and recommence and never get far. Six lines will suffice as well as sixty. In the original a well-known passage runs thus:—

"Crochetastes vous onques bouteilles? Caigne! Reduisez à memoire la contenance qu'aviez. Mais vistes vous onques chien rencontrant quelque os medullaire? C'est, comme dit Platon, lib. ii. 'de Rep.' la beste du monde plus philosophe. Si veu l'avez, vous avez peu noter de quelle devotion il le guette, de quel soing il le garde, de quel ferveur il le tient, de quelle prudence il l'entomme, de quelle affection il le brise et de quel diligence il le sugce." —*Œuvres de Rabelais*, ed. Burgaud des Marets et Rathery, vol. i. pp. 5-6.

This Urquhart renders:—

"Did you ever pick the lock of a cupboard to steal a bottle of wine out of it? Tell me truly, and, if you did, call to mind the countenance which then you had. Or did you ever see a dog with a marrow-bone in his mouth—the beast of all others, says Plato, lib. 2, 'de Republica,' the most philosophical. If you have seen him, you might have remarked with what devotion and circumspectness he wards and watcheth it: with what care he keeps it: how fervently he holds it: how prudently he gobbets it: with what affection he breaks it: and with what diligence he sucks it."

Lastly comes Mr. Smith, who writes:—

"Did you ever pick a Lock to steal Wine bottles? Tchuck! Recall to your Memory the Countenance you then wore. But did you ever

see a Dog encountering some Marrow-bone? He is, as Plato says (lib. ii. 'de Rep.'). the most philosophical Animal in the World. If you have seen him, you may have noted with what Devotion he watches it, with what Care he guards it, how fervently he holds it, with what Prudence he gobbets it, with what Affection he breaks it, and with what Diligence he sucks it."

Here Mr. Smith attempts to translate the mysterious "Caigne," the significance of which still puzzles commentators. His rendering is verbally rather closer, but it is not nearer to the sense. "To steal Wine bottles" is not the same thing as to steal bottles of wine. The happiest and most highly coloured words, too, such as "gobbets it," would not have been used if the translation had first been attempted to-day. For Mr. Smith's prefatory matter, which carries information up to date, we have, though we do not agree with all his conclusions, nothing but praise. The researches concerning Urquhart and his successors possess special value.

*The Celebrated Romance of the Stealing of the Mare.* Translated from the Original Arabic by Lady Anne Blunt. Done into Verse by Wilfrid Scawen Blunt. (Reeves & Turner.)

To Lady Anne Blunt and her capable collaborator not only do Orientalists, but all lovers of literature, owe a debt of gratitude for this quasi-Oriental 'Evangeline'—a charming specimen of Arabic mediæval poetry, redolent of Arab life and sentiment. Salame Abu Zeyd, eldest son of the Emir Risk, Sheikh of the Halalat of Hijaz, the hero of their story, though "born black-faced," has won his way to recognized chieftom by personal valour and tribal victories—apparently, too, to the admiration of the softer sex from having, like Othello, a "constant, loving, noble nature." Among other feats of prowess, the theft of the mare of Fadel, the "Agheyli Jaber," as here related, is prominent. Though but an episode or detached narrative from a lengthy popular epic, it serves to illustrate the main theme; for it is described in the preface to the translation as "a picture naïve in its fidelity to the African form of Arabian thought," chosen, from amid other episodes, for "a first attempt to introduce to English notice" the characteristic poem to which it belongs.

As the 'Romance of Abu Zeyd' is said to have been known in Egypt for more than eight hundred years, it may be assumed that its author, Abu Obeid, flourished at a period not later than the second half of the eleventh century. The preface suggests the tenth, and that Cairo was his birthplace. We are told that the tribe of its hero, the Beni-Halal, migrated from Central Arabia to Egypt "about the end of the ninth or the beginning of the tenth century," and, after a sojourn of some years in the Eastern Egyptian desert, moved westward to Tunis, fighting and conquering as occasion offered. What particular desert represents the scenery of the "mare-stealing" adventure is uncertain, but if not that of Eastern Egypt, it must be looked for in North Africa, and should be found between Port Said and Tunis. The story may be given in brief outline:—Abu Zeyd was sitting

one morning in his tent, with other Arabs, when his attention was drawn to the figure of a woman wandering alone in the desert. Sending a confidential slave to inquire into her circumstances, he learned that she was a widow who had come to ask his assistance. Her son had been detained by a cruel uncle as herdsman of his camels, whereas by old promise he should have been his son-in-law; and the defaulter would only redeem his pledge on condition that the boy would bring him "the mare of the Agheyli Jaber"—a feat which his fellow tribesmen declared could be performed by no other than Abu Zeyd himself. The moment that our hero became acquainted with these particulars he accepted the foreshadowed commission, throwing off his cloak as a present to the attendant who had interrogated the woman, in token of his intense satisfaction. Then follow the many adventures, which, though unreal in detail as the wonders of the 'Arabian Nights,' abound in truthful description of ways and customs which prevail among the sons and daughters of the desert. Eventually the mare falls into Abu Zeyd's possession, not as stolen property, but as a gift from its owner. The recreant uncle, however, declining to accept it on the terms he himself had laid down, it is restored to Fadel, the Agheyli Jaber.

We select a passage from the description of the hero's arrival in the Agheyli camp, amid the *entourage* of the chief's daughter, the Princess Alia:—

And I cast my eyes around, and lo, like the stars for number,  
Stood the tents in their ranks, as it were the Pleiads in heaven,  
Each a cluster of stars; and among them a pavilion  
Set for a leader of men; and mares were tethered round it,  
And dromedaries trained as it were for a distant riding;  
And hard beside a tent of silk, a fair refreshment  
To the eyes as rain on the hills, the blest abode of women.  
And next in a lofty place, set on a windy platform,  
As it were a fortress in size, the booth of the great council,  
Wonderful in its spread, its length full sixty paces,—  
And tears came to my eyes, for none in the world was like it.—  
And all around were slaves. And at the tent ropes standing  
Of a house of woven silk of the eighty there together,  
I saw a damsel proud, the Agheyli Jaber's daughter:  
Fifty attendants hers, mute girls who speak by signals.  
And Alia from afar with her fair eyes beheld me,  
And sent a maid to my help, of the maids that stood around her:  
Running she came to me, while her anklets rang and clattered,  
And her fair face shone like light, bent forward in her running,  
Shone like a moon in the dark, dividing her hair's blackness.  
And I prepared my words as a talker doth who is cunning.  
But she began, "O Sheykh of the Arabs, whence and whither?  
Comest thou here a guest, or one of our foes, a prowler?"  
And I said to her, "Lady fair, the boon I ask is a breakfast.  
I am a hungry man, and hunger is ungracious.  
Not till my lips have tasted food can I do thy bidding."  
And she answered me, "O Sheykh, to thee be eighty welcomes.  
Hungry may no man be in the tent of Agheyli Jaber.  
Here is of all abundance, and ever the guests up-rising,

\* Or chief of the Agheylat tribe.



Praise his name who gave, a stream, a river of plenty.  
Wait thou that I may bring what shall not leave thee thankless."  
And she left me and returned, and her hands were filled with dainties,  
Even with food for kings, meats worthy the world's great ones.  
And she stood before me in shame, as it were, a gazelle for coyness,  
Offering dates with her hands and butter and milk of camels.  
And I put my hand to the dates and still she pressed me ever;  
And I drank of the milk my fill, she bidding me still welcome,  
Health and a thousand welcomes, and last she asked me my story.

The mare in quest of which the expedition is undertaken is characteristically called "the Hamamah" or "Dove." Half a dozen lines describing her when brought out by her owner for presentation to Abu Zeyd are worth extracting:—

And Fadel called to the grooms, "Lead forth," said he, "the Hamameh,  
And girth her back with a saddle, a saddle crusted with jewels."  
And they brought her forth in her beauty, the fair gazelle of the desert,  
And on her back was a saddle set of silver and jacynts,  
And in her mouth a silver bit with gold for her reigning,  
And the reins of woven silk, of silk and nought else woven.

If of the Arabic author nothing but name can be traced, we have the testimony of the English translators to the circumstance that the march of the Beni-Halal westwards is "a living event in Arab tradition." In their preface also we note the suggestion that the non-appearance hitherto in any European language of the 'Romance of Abu Zeyd' may be attributed to the little value set upon it by native grammarians, owing to "the vulgar dialect in which it stands written." The critical reader's attention is, moreover, called to the spirit in which the translation has been effected, so that, with equal indulgence, he should make due allowance for "local vulgarisms" and an "uncertain and halting metre." While only colloquialisms have been ignored, "a uniform metre, as nearly as possible reproducing to the English ear the rhythm of the less imperfect portions of the poem," has been substituted for the "metrical irregularities" of the original, which must not be regarded as, "strictly speaking, a written poem with an authentic text.....but an unwritten epic orally transmitted from one generation to another of unlettered reciters."

Our modern Arabists—of whom England possesses a small yet remarkable band, but whose learning is too little in demand by the outside world at the present hour—have not neglected the better-known pre-Islamite poets or those who flourished about the time of Muhammad; nor have they been deterred from a critical appreciation of their works by the fact that writing was introduced among the Arabs no further back than a hundred years or so before the Hijra, and that the *kufe* was only replaced by *nashki* in about the fourth century of the said era. It is to be hoped that they will take the hint conveyed by the little book under notice, and see what can be done for bringing to light the less-known Arabic authors, and perhaps completing, so far as

material is available, the translation into our own language of the 'Romance of Abu Zeyd.' In any case we repeat our warm acknowledgments to those who have become responsible for the present instalment, and heartily congratulate them on work so successfully performed. With reference to the precise method of transliteration involved (as, for instance, "Agheyli" for *Okaili*), it has been thought expedient to retain the translators' orthography and disregard of accentuation.

## NEW NOVELS.

*A Passage through Bohemia.* By Florence Warden. 3 vols. (Ward & Downey.)

'A PASSAGE THROUGH BOHEMIA' has no particular stamp about it; certainly not that of Miss Warden's earlier stories. In spite of her name on the title-page it is not difficult to conceive that the book might have been written by any one almost. It does not suggest that its author has put any notable amount either of art or heart into its composition. Sundry incidents and touches are, as is natural, more or less above the average of the manufacturer of three volumes; but that is all. It can be read; but to read it is neither necessary nor easy to be deeply interested in the fortunes, characters, or motives of those concerned. The author scarcely seems to have had definite ideas as to what she wanted to make of it all. What strikes one is a happy-go-lucky, no-matter-what sort of air, as though the ingredients had not been weighed, but thrown in anyhow, in true pot-luck or pot-boiling fashion.

*Parson Jones.* By Florence Marryat. 3 vols. (Griffith, Farran & Co.)

DAVID JONES, as becomes his name, nearly made shipwreck of his life through a terrible temptation. How he conquered it is the theme of Miss Marryat's latest book. We are bound to say that much of the doctrine laid down upon ecclesiastical matters, the shortcomings of the Church of England, the worldliness of bishops, &c., is rather tedious and out of place; but the parson himself is a good study, as are the adoring wife and mother who constitute his domestic council. Certainly Mrs. Jones, if a little bovine in her simplicity, is a marvel of sweet temper in her relations with the other idolater, her domineering mother-in-law. This story of a Welsh parsonage, though prolix and occasionally silly, is redeemed from commonplace by the principal character. The strange American, Mr. Solun, seems an unnecessary *deus ex machina*.

*Toppleton's Client.* By J. Kendrick Bangs. (Osgood, McIlvaine & Co.)

A PURE extravaganza like 'Toppleton's Client' comes not unrefreshingly in the waste of every-day fiction. There is some air of spontaneity about it, as though the author had "enjoyed himself." A sense of fun and occasional "spurts" of something not unlike wit are to be found. There are times when the "jaded reader" is thankful for anything that makes for merriment. 'Toppleton's Client' will not come amiss at these moments. The fooling is not always of the most excellent quality, perhaps; the American flavour is sometimes very pro-

nounced, and towards the end the fun is a little forced and stretched; yet, on the whole, we appreciate the effort. The client is a being of a supernatural nature, who has been deprived of his bodily presence by a bold and unscrupulous adventurer. The unhappy spirit haunts Toppleton's chambers, and the dialogue between the two thrills one not with horror, but laughter, especially in the early stages of this novel "entertainment."

## RUSSIAN LITERATURE.

*The Queen of Spades, and other Stories.* By Alexander Sergueievitch Pushkin. By a Biography. Translated from the Russian by Mrs. Sutherland Edwards. Illustrated. (Chapman & Hall.)—Although Pushkin went to the West for his models of form, the soul of his work was Russian. He was the first poet to raise to the realm of fancy the common and despised types of the Russian lower classes; and even in his 'Eugene Onegin,' with its Boileau metre and Byronic pessimism, the redeeming features are national. In the volume before us, in which Mrs. Sutherland Edwards has collected and gracefully translated some of this author's prose masterpieces, we see how felicitous he is when describing purely national life. In the 'Gypsies,' for instance, Aleko, who has just murdered his wife and her paramour, is thus described:—

"From the east the light of day is shining. Beyond the hill, Aleko, besmeared with blood, sits on the gravestone knife in hand. Two corpses lie before him. The murderer's face is terrible. An excited crowd of timid gypsies surround him. A grave is being dug. A procession of sorrowing women approaches, and each in turn kisses the eyes of the dead. The old father sits apart, staring at his dead daughter in dumb despair. The corpses are then raised, and into the cold bosom of the earth the young couple are lowered. From a distance Aleko looks on. When they are buried, and the last handful of earth thrown on them, without a word he slowly rolls from off the stone on to the grass. Then the old man approaches him. 'Leave us, proud man. We are a wild people and have no laws. We neither torture nor execute. We exact neither tears nor blood, but with a murderer we cannot live. Thou art not born to our wild life. Thou wouldst have freedom for thyself alone. The sight of thee would be intolerable to us; we are a timid gentle folk. Thou art fierce and bold. Depart then; forgive us, and peace be with thee!' He ended, and with great clamour all the wandering band arose, and at once quitted the ill-fated camp and quickly vanished into the distant desert tract. But one van, covered with old rugs, remained in the fatal plain standing alone."

Here is the true Russian spirit, the spirit that could create Nihilism, and cheerfully die for it. Pushkin's humour is quite as unconventional and as national. Take, for instance, the undertaker's dream:—

"The room was full of corpses. The moon, shining through the windows, lit up their yellow and blue faces, sunken mouths, dim, half-closed eyes, and protruding noses. To his horror Adrian recognized in them people he had buried.....They all, ladies and gentlemen, surrounded the undertaker, bowing and greeting him affably, except one poor fellow lately buried gratis, who, ashamed of his rags, kept at a distance in a corner of the room. The others were all decently clad; the female corpses in caps and ribbons, the soldiers and officials in their uniforms, but with unshaven beards; and the tradespeople in their best caftans.....A diminutive skeleton pushed his way through the crowd and approached Adrian. His death's head grinned affably at the undertaker. Shreds of green and red cloth and of rotten linen hung on him as on a pole; while the bones of his feet clattered inside his heavy boots like pestles in mortars."

Although these stories abound in touches of genuine humour, many of them are purely romantic in character; yet we find in all of them that distinctive something, a weird melancholy and a sad wisdom, which is peculiar to all truly national Russian literature. Mrs. Sutherland Edwards has prefixed to them a short but interesting biography of Pushkin. The illustrations are good.

*The Inspector-General (or Revizor): a Russian Comedy.* By Nikolai V. Gogol. Translated from the Original, with Introduction and Notes, by Arthur A. Sykes. (Scott.)—The 'Revizor' is the great national classic, it is the 'School for Scandal,' the 'Tartuffe,' of Russia. Gogol, who lived in the days of the Emperor Nicholas, when public opinion was systematically suppressed and nearly all authors were exiled, had the hardihood to write, and the extraordinary good fortune to be permitted to produce, the greatest satire of the Russian official system. To those who can read between the lines, the 'Revizor' is a deeper satire than a superficial perusal would lead them to suppose. It is not merely a picture of Russian Bumbledom; it is a satire of Russia. It is even more than that. It is so thoroughly human, so true an exposure of the weaknesses and failings of human nature, that it must be eternal; as long as the Russian language lasts, the 'Revizor' will be a classic. Whether it will ever find favour with the foreigner who reads it in translations it is difficult to say. 'Pickwick' is melancholy in French and German, and Molière falls flat when deprived of his native tongue. Certainly the present translation of Gogol will not do much to add to his popularity in England. Mr. Sykes, in his anxiety to avoid stiffness, has allowed himself to become ungrammatical; and without gaining in humour, he has yet remained stiff. Here is a specimen of Mr. Sykes at his best. The governor of a small town, having heard that the inspector-general is coming to inquire into his numerous malpractices, collects his officials and exhorts them to reform. The humour of it is that he addresses himself only to external matters. This is part of his address to the Director of Educational Establishments:—

"And then you should look to the master of the history class. He has a learned head, that is evident, and has picked up any amount of knowledge; but he lectures with such ardour that he quite forgets himself. I once listened to him. As long as he was holding forth about the Assyrians and Babylonians, it was all right; but when he got to Alexander of Macedon, I can't describe his behaviour. Good heavens, I thought, there's a fire! He jumped out of his chair, and smashed a stool on the ground with all his might! Alexander of Macedon was a hero, we all know, but that's no reason for breaking the furniture; besides, the State has to pay for the damages."

This last phrase has become a proverb in Russia, and is a splendid example of the *non sequitur* form of argument. In English, however, it is short of much of its humour. Those who do not understand the circumstances of Russian life will find much of the fun of the 'Revizor' as difficult to understand as a Frenchman does the whimsicalities of Mr. Samuel Weller.

#### BOOKS FOR CHILDREN.

*The Rovings of a Restless Boy.* By Katharine B. Foot. (Cassell & Co.)

*The Next-Door House.* By Mrs. Molesworth. (Chambers.)

"Scraps": *Only a Lad.* By E. M. Green. (Griffith, Farran & Co.)

*At the Parting of the Ways.* By I. Bain. (Society for Promoting Christian Knowledge.)

*The Girl's Little Book.* By C. M. Yonge. (Skeffington & Son.)

*The History of a Church Mouse.* By Mrs. Edmonds. (Lawrence & Bullen.)

FROM the puff preliminary which occurs at the beginning of Miss Foot's book in the shape of a letter in facsimile from Mr. Endicott Peabody to the author, it may be gathered that her story is written with the distinct object of dissuading boys with comfortable homes and judicious parents or schoolmasters from running away to sea. It is doubtful if the object will be accomplished by it, for though the hero has to rough it a good deal, he has an exciting time of it on the whole. Perhaps the bad language

and the few scenes which the author judiciously omits would have made all the difference. Anyhow, in spite of rather too much stress laid on the details of the hero's food, the book is not bad reading for boys.

Mrs. Molesworth's books are always attractive, and 'The Next-Door House' contains much excellent reading; but we have a little quarrel with it. The sly gossip and mischief-making of the unemployed female is scarcely a profitable subject of contemplation for the young, and we could have spared Mabel Perfect and her aunt from Mrs. Molesworth's pages. Little Willie is a charming child, and the picture of his lonely life is very touching.

'Scraps' is one of the saddest books we have read for a long time. It is written for the benefit of the Church of England Society for Providing Homes for Waifs and Strays, and ought to be read of all who have any care for these poor little sufferers, that they may make it known to the careless ones. The child here is one of that noble band who "in this life do deny and forsake themselves." His pathetic little story contains a lesson for all.

Three well-intentioned and sensible addresses by Miss Bain may be recommended to school-girls. They are a trifle platitudinous; but that was hardly avoidable.

Miss Yonge's is a nice little volume of advice in her well-known vein, full of good sense and real feeling.

Mrs. Edmonds is, perhaps, best known as the translator of some extremely good stories by George Drosinos, a writer whose works have more than once been favourably mentioned in these pages. 'The History of a Church Mouse' has for its basis a modern Greek legend, which has not only found favour with and been used as a subject by the poet Vizenos, but has now been turned by Mrs. Edmonds into an extremely pretty little story.

#### THE LITERATURE OF THE OLD TESTAMENT.

THE Rev. C. J. Ball, who has contributed to the Speaker's Bible the commentary on the apocryphal book of Tobit, on the History of Susanna, and on some minor books of the Apocrypha, has now edited the ecclesiastical or Deutero-canonical books of the Old Testament, commonly called *The Apocrypha*, with *Various Renderings and Readings from the Best Authorities* (Eyre & Spottiswoode). This supplement was needed for completing the edition of the Queen's Printers' Bible (also called the Variorum Bible). That it is a difficult task which Mr. Ball has satisfactorily accomplished can be seen from the list of the names of commentators, versions, manuscripts, and even inscriptions which he had to employ for his work. It will be a great help to those who write on apocryphal literature, which, we are glad to say, has of late attracted much attention from British and American scholars.

DR. M. JASTROW's fifth fasciculus of *The Dictionary of the Targumim, the Talmud Babli and Yerushalmi, and the Midrashic Literature* (Luzac & Co.) has reached the word חֶמֶץ. This makes about the third part of the whole work. The learned author, although assigning less space to comparative matter than in the previous fasciculi, still puts forward theories which may often prove untenable. It is, for instance, extremely doubtful whether the word חֶמֶץ is connected with the root חָמַץ and not rather with that of חָי. If comparative matter must be inserted, it would be more useful to refer the student to the cognate dialects. For instance, the word חֶמֶץ in the sense of "woe" is most likely borrowed from the Palmyrene dialect, where it is to be found in numerous epitaphs.

#### OUR LIBRARY TABLE.

IT is too early to write on M. Renan's fifty years of literary life, even for those who had known him since 1859, and continued to see him from time to time till his death, and the appearance of Sir M. E. Grant Duff's *Ernest Renan: in Memoriam* (Macmillan & Co.) is decidedly premature. The conclusion of the 'History of Israel' is still to come, not to speak of numerous notes and letters; a part of the last we hope may soon see the light. In order to give the intimate thoughts of a man it is necessary to know his daily life, and of course only somebody residing in Paris could know that of Renan. Sir M. E. Grant Duff has composed his "In Memoriam" from reminiscences of occasional visits to M. Renan, from Renan's letters addressed to him, and from his books. In fact, the analysis of M. Renan's writings occupies the greater part of our author's biography; but in our opinion a mere analysis of M. Renan's books is hardly sufficient for depicting his character outside his literary life. Sir M. E. Grant Duff confesses that he is not prepared to criticize M. Renan's labours on Semitic languages nor on the history of Israel, which constitute M. Renan's chief works. The early biography is given according to M. Renan's 'Souvenirs d'Enfance et de Jeunesse,' whilst the incidents in the seminary under Mgr. Dupanloup, and, later on, M. Renan's career in the National Library, are treated of merely from second-hand information. The bibliography is in many parts incomplete, and the extracts from M. Renan's books are too numerous for the ordinary reader, and superfluous for those who were interested in his literary career. Sir M. E. Grant Duff, for instance, describes M. Renan's early guide, the Abbé Le Hir, as a man of great ability and learning, because M. Renan said so. The good abbé was, in fact, a poor scholar, and M. Renan's habit was to say of everybody the best he could, often against the general opinion. Several inaccuracies have crept into Sir M. E. Grant Duff's analysis of M. Renan's books. For instance, it is said that Renan, following a Jewish scholar, M. Nachman Krochmal, to whom he gives full credit for the discovery, points out that Ecclesiastes finishes with the tenth verse of the twelfth chapter. The name is not Krochmal, but Krochmal, and the discovery was made by others before Krochmal, who lived in Poland, and had no access to Christian and exegetical works. On the whole, the "In Memoriam" of Sir M. E. Grant Duff will be of value for future biographers of M. Renan so far only as the correspondence he had with the deceased is concerned. Our biographer himself says:—

"I have tried in the preceding pages to convey to the mind of the reader some idea of the life and work, so far as I was acquainted with them, of one of the best and most interesting men whom it has ever been my good fortune to know. About his purely philosophical speculations, those guesses into the infinite which lay far beyond the limits which appear to me to be assigned for the present to human knowledge, I have said little, for the very simple reason that they impressed me but little in comparison with those of his writings which were connected with things I better understood."

Which are these writings? the 'History of Israel' and the 'Origins of Christianity,' or 'Studies on Semitic Languages and Inscriptions'? None of these is a subject specially familiar to Sir M. E. Grant Duff, so far as we are aware.

*The City-State of the Greeks and Romans.* By W. Warde Fowler, M.A. (Macmillan & Co.)—The older generation of Oxford men heard so much and learned so little about the city-state or *polis* of the ancients that they must often have compared themselves to the Carlylean prisoners in the Bastille on its capture, when they heard distant and windy rumours and the tutorial turnkeys "answered vaguely." Hence there sprang up with many a desire to hear no more on that subject, even as Johnson im-



periously called for silence on the Punic wars, and some even yet wearily crave surcease from vacuous allusiveness to the sculpturesque basis of the Greek drama, and from the ubiquity of the totem and solar-myth. But here is a little volume by one who knows the wants of the reader, and is fully trained in the field. Mr. Fowler has long lectured on the subject, and the present work is an expansion of lectures delivered to beginners in the Final Classical School at Oxford, to serve as an introduction to the study of ancient history as a whole, and to impress his hearers with twofold conviction of Freeman and Mark Pattison: the unity and indivisibility of all history, and the necessity of a feeling for its living organic nature in order to understand the action of any period or part. The brilliant work of Fustel de Coulanges, 'La Cité antique,' still possesses its unique value as a fine piece of historical constructiveness and insight, if based, as Mr. Fowler shows, too exclusively on the idea of the priestly or sacrificial power of the old kings of the city-state. Perhaps a combination of that work and the present with Mr. Evelyn Abbott's 'Pericles' and Mr. Fowler's own 'Julius Cæsar' will supply to the beginner in the field of scientific history a basis he will not improve on for many a day. As the author says, there is absolutely nothing new in the book, but in the selection of materials and the presentation of the leading lines and features there is much tact and skill. The style is simple and unpretentious, and the writer happily steers clear of the besetting sin of Prof. Mahaffy—that of drugging ancient history with modern ideas and politics. The book, though a small one, will amply reward the reader in its treatment of a political phase ever old and new. Indeed, in days when Local Government, County Councils, and Home Rule Bills are so much in debate, we should, with the fullest confidence, recommend this work both to the general reader and to the old university man in Parliament, where, since the days of Lord Macaulay, we fear "every educated Englishman does not quote Horace," but might gather profit from the political and economic study of history. In France M. Taine thought that was a lesson his contemporaries should seriously lay to heart, and Mr. Fowler feels strongly, sees clearly, and expresses admirably the fact that politics and man have a history, not to be gathered in finality, as some yet believe, from the daily paper or the last Royal Reader or Citizen Series. From cover to cover the book is readable and instructive, and to the general reader it should prove as attractive as a novel.

MRS. SUTTER has produced, under the title of *A Colony of Mercy* (Hodder & Stoughton), a description of the Homes for Epileptics, the Labour Colony, and other institutions started with much success at Bielefeld, in Westphalia, by Freiherr von Bodelschwingh, which would be interesting if it were written in a less affected style. Unfortunately Mrs. Sutter, although her intentions are excellent, is unable apparently to use plain English, and indulges in such an allusive style of writing, and arranges her matter so unskillfully, that any but a most patient reader will be bewildered. The fact that Freiherr von Bodelschwingh has given Scripture names to most of the houses in his settlement tends still further to confuse.

THE Dryburgh edition of *The Bride of Lammermoor*, which Messrs. Black have published, is highly satisfactory. The notes in the glossary are to the point, and Mr. Williamson's illustrations are extremely clever.—In his preface to the Border edition of *Ivanhoe* (Nimmo), Mr. Andrew Lang valiantly defends Scott against Mr. Freeman's charges of inaccuracy. The whole of his introduction is admirable, and two sentences are worth quoting as showing how good Mr. Lang's taste is: "Many a trumpet of romance has shrilled since *Ivanhoe*'s in the

lists of fancy, many a spear has been shivered, many a sword-stroke and axe-stroke dealt. But in 'Ivanhoe' all these came first and freshest, and, while youth dwells in daydreams that manhood does not forget, this gay and glorious pageant will hold its own, eminent among the greatest works of the great Magician." We are a trifle disappointed with the designs of some of M. Lalauze's etchings. The printing is usually so accurate that it may be just worth while mentioning a literal in a foot-note to p. xxii of vol. i. In the glossary *estrado* is not quite correctly explained as "carpets."

MESSRS. MACMILLAN have sent us a most tasteful reissue of Prof. Masson's smaller issue of *Milton's Poetical Works*. The valuable edition which originally appeared in the "Golden Treasury," and afterwards in three volumes foolscap, now appears in the same size as the recent editions of Kingsley's and of Mr. John Morley's works. The same firm have also forwarded a handsome issue, on hand-made paper, of Lord Tennyson's later works, forming vols. viii., ix., and x. of an extremely choice edition of *The Works of Alfred, Lord Tennyson*. Paper, print, and binding all deserve praise. They contain 'The Foresters,' 'The Falcon,' 'The Promise of May,' 'Becket,' and 'The Cup,' besides 'Tiresias,' and other Poems, 'Demeter,' and other Poems, and 'The Death of Cænone,' and other Poems.

MR. UNWIN has brought out a new edition of Mr. and Mrs. Pennell's sprightly volume, *Our Sentimental Journey through France and Italy*.—*Judith Shakespeare* is the latest instalment of the new edition of Mr. W. Black's novels which Messrs. Low & Co. are publishing.—The "Nineteenth Century Classics," of which Messrs. Griffith & Farran send us two specimens, *The Lady of the Lake* and *The Last Days of Pompeii*—is Bulwer's pinchbeck romance to be reckoned a classic?—seem to be made in America, although, in accordance with a practice which is becoming too common, the printer's name is not given. Mr. Gleeson's illustrations vary much. Some are really clever, several are mere vulgar claptrap.—Messrs. Macmillan send us the first volume of an edition of Mr. Bryce's standard work, *The American Commonwealth*. They boldly give the imprint of the Massachusetts printers. This is as it should be. The selection of *Longfellow's Ballads, Lyrics, and Sonnets* which appeared in the "Golden Treasury Series" has been reissued by Messrs. Macmillan in a cheap form.

WE have on our table *Japan in History, Folk-lore, and Art*, by W. E. Griffis (Boston, U.S., Houghton),—*Greater Bristol*, by Lesser Columbus (Simpkin),—*Guide to the Oratory*, edited by H. S. Bowden (Burns & Oates),—*University Centenary Ceremonies*, by J. Malcolm Bullock (Aberdeen, privately printed),—*Exercises in Euclid*, by W. Weeks (Macmillan),—*Longman's German Grammar, Part II.*, by J. U. Ransom (Longmans),—*Drunkennes*, by G. R. Wilson (Sonnenschein),—*From Hospital-Ward to Consulting-Room* (H. K. Lewis),—*Manual of Dairy Work*, by J. Muir (Macmillan),—*Transactions of the Rochdale Literary and Scientific Society*, Vol. III. (Rochdale, Clegg),—*Instead of a Book, by a Man too busy to write One*, culled from the Writings of B. R. Tucker (New York, Tucker),—*A Metaphysical Octave*, by C. Hellmann (Stock),—*Turf and Veldt*, by D. J. Belgrave (Marsden),—*Harry Forrester*, by A. Thomas (Simpkin),—*Claude Prescott*, by J. E. Arnold (Digby & Long),—*At the North of Bearcamp Water*, by F. Bolles (Boston, U.S., Houghton),—*Clovelly's Wife*, by J. W. Nicholas (Bristol, Arrowsmith),—*The Vicar of Ellismond*, by W. Dancer (Digby & Long),—*The Place of Christ in Modern Theology*, by A. M. Fairbairn (Hodder & Stoughton),—*Alone with God*, by the Rev. F. Bourdillon (S.P.C.K.),—*Jesus and the Resurrection*, by

H. C. G. Moule (Seeley),—*Words on Existing Religions*, by the Hon. A. S. G. Canning (W. H. Allen),—*The Gospel of Work*, by A. W. Thorold, D.D. (Low),—*The Official Parochial Register* (S.P.C.K.),—*Friedrich Nietzsche*, by W. Weigand (Munich, Franz),—*L'Erreur d'aimer*, by H. Lecomte de Nouy (Paris, Lévy),—*Amour de Miss*, by Jean Blaize (Paris, Dentu),—and *En Musique*, by G. Guesviller (Paris, Lévy).

## LIST OF NEW BOOKS.

## ENGLISH.

- Theology.*  
Eytton's (R.) *The Search for God*, and other Sermons, 3/6.  
Expositor (The), edited by Rev. W. R. Nicoll, 4th Series, Vol. 7, 8vo. 7/6 cl.  
Maclaren's (A.) *The Gospel of St. John*, Bible Class Expositions, cr. 8vo. 3/6 cl.  
Pulpit Commentary: Amos, Obadiah, Jonah, Micah, 15/ cl.  
Riley's (G. B.) *Scotland's Free Church*, large-paper ed. 2/1.  
*Fine Art.*  
Mills's (L. H.) *The Ancient MS. of the Ysna reproduced in Facsimile*, folio, 210/ net.  
Ruskin (J.), *Selections from the Writings of*, 1st Series, 1843-60, cr. 8vo. 6/ cl.  
*Poetry.*  
Common-Room Carols, and other Verses and Parodies, chiefly relating to Oxford, by M. T. F., 12mo. 2/6 net.  
Ford's (R.) *The Harp of Perthshire, a Selection of Songs*, &c., cr. 8vo. 7/6 cl.  
Goodchild's (J. A.) *Lyrics*, 12mo. 5/ cl.  
Graham's (J. C.) *Songs, Measures, Metrical Lines*, 5/ cl.  
Gruchy's (A. de) *Under the Hawthorn*, and other Verse, 5/ cl.  
*Bibliography.*  
Index to English Catalogue of Books, Vol. 4, January, 1891, to December, 1890, 8vo. 31/6 half-bound.  
*History and Biography.*  
Annual Summaries, reprinted from the 'Times,' Vol. 2, 1876-1892, cr. 8vo. 3/6 cl.  
Boulger's (D. C.) *Short History of China*, 8vo. 12/6 cl.  
Englishman (An) in Paris, cheap edition, cr. 8vo. 7/6 cl.  
Hole's (Dean) *Memories*, cheap edition, cr. 8vo. 6/ cl.  
Lesseps (Ferdinand de), *The Life and Enterprise of*, by G. B. Smith, cr. 8vo. 7/6 cl.  
Mackenzie (Sir Morell), *Physician and Operator, a Memoir*, compiled by Rev. H. R. Haweis, cr. 8vo. 12/6 cl.  
Poole's (S. L.) *Aurangzeb*, cr. 8vo. 2/6 cl. (Rulers of India Series).  
Pryde's (D.) *Pleasant Memories of a Busy Life*, cr. 8vo. 6/ cl.  
Sarcey's (P.) *Recollections of Middle Life*, translated from French by E. L. Cary, 8vo. 10/6 cl.  
Tout's (Prof. T. F.) *Edward I.*, cr. 8vo. 2/6 cl. (Twelve English Statesmen).

## Geography and Travel.

- Bartholomew's (J. G.) *The Tourist's Atlas Guide to the Continent of Europe*, cr. 8vo. 5/ cl.  
Emerson (P. H.) *On English Lagoons*, cr. 8vo. 7/6 cl.

## Science.

- Cross (M. I.) and Cole's (M. J.) *Modern Microscopy, a Handbook for Beginners*, 8vo. 2/6 cl.  
Geikie's (J.) *Fragments of Earth Lore, Sketches and Addresses*, 8vo. 12/6 cl.  
Johnston's (W. J.) *Elementary Treatise on Analytical Geometry*, cr. 8vo. 10/6 cl.  
Swann's (H. K.) *The Birds of London*, 12mo. 2/ cl.

## General Literature.

- Barrill's (G.) *The Princess's Private Secretary*, translated by Judge Stephen, cr. 8vo. 6/ cl.  
Boyce's (F. B.) *The Drink Problem in Australia*, cr. 8vo. 3/6 cl.  
Braddon's (M. E.) *All Along the River*, a Novel, 3 vols. 31/6 cl.  
Bruce's (W.) *Here's a Hand*, cr. 8vo. 5/ cl.  
Crichton's (M.) *Like a Sister*, 3 vols. cr. 8vo. 31/6 cl.  
Christian's (S.) *Lydia*, cr. 8vo. 10/6 cl.  
Deland's (M.) *Mr. Timothy Dove, and other Stories*, 6/ cl.  
Dicey's (A. V.) *A Leap in the Dark, or Our New Constitution*, cr. 8vo. 3/6 cl.  
Dyer's (T. F. Thistleton) *The Ghost Story*, cr. 8vo. 10/6 cl.  
Hobhouse's (L. T.) *The Labour Movement*, cr. 8vo. 3/6 cl.  
MacColl's (H. M.) *Stranger's Sealed Packet*, cr. 8vo. 2/ bds.  
Mathers (H.) and others' *The Fate of Fenella*, Popular Edition, cr. 8vo. 3/6 cl.  
O'Neill's (J.) *The Night of the Gods, an Inquiry into Cosmic and Cosmogonic Mythology*, &c., Vol. 1, 30/ cl.  
Patmore's (C.) *Religio Poetae*, &c., 12mo. 5/ cl.  
Wiggin's (K. D.) *The Story of Patsy*, cr. 8vo. 2/6 cl.

## FOREIGN.

## Theology.

- Egger (F.): *Enchiridion Theologicæ Dogmaticæ Generalis*, 7m. 20.  
Meignan (Cardinal): *Les Prophètes d'Israël et le Messie*, 7fr. 50.  
Theologischer Jahresbericht, hrsg. v. H. Holtzmann, Vol. 12, Part I, 6m.

## Fine Art and Archaeology.

- Dayot (A.): *Charlet et son Œuvre*, 6fr.  
Fralpont (G.): *L'Éventail, l'Écran, le Paravent*, 20fr.  
Piton (C.): *Les Lombards en France et à Paris*, Vol. 2, 5fr.  
Roger-Miles (L.): *Le Moyen Âge*, 3fr. 50.  
Ujfalvy (Ch. de): *Les Biscuits de Porcelaine*, 5fr.  
*Drama.*  
Noël (E.) et Stoullig (E.): *Annales du Théâtre et de la Musique*, 3fr. 50.  
Parodi (A.): *La Reine Juana*, 4fr.  
Sarcey (F.): *Le Théâtre*, 20fr.  
Schurmann: *Les Rôles en Voyage: La Patti, Sarah Bernhardt, Coquelin*, 5fr. 50.

## History and Biography.

- Chassin (Ch. L.): *La Vendée patriote, 1793-1800*, 40fr.  
Labrousse (E.): *Bergerac sous les Anglais*, 7fr.  
Leur (Mgr.) et Bournand (F.): *Mgr. Freppel*, 3fr. 50.

## Geography and Travel.

Camena d'Almeida (P.): Les Pyrénées, 3fr. 50.  
Dubouché (H. et G.): Zig-Zags en Bretagne, Part 1, 4m. 50.  
D'Harcourt (Le Duc): L'Égypte et les Égyptiens, 3fr. 50.

## Philology.

Bélier (J.): Les Fabliaux, 12fr. 50.  
Lucianus, rec. J. Sommerbrodt, Vol. 2, Part 1, 6m.  
Steinthal (H.) and Mistell (F.): Abriss der Sprachwissenschaft, Part 2, 11m.

## General Literature.

Bellevue (Marquis de): Récits de mon Aïeul, 3fr. 50.  
Boutique (A.): Un Fils de Quatre-vingt-neuf, 3fr. 50.  
Danrit (Capitaine): La Guerre de rase Campagne, 7fr.  
Deschamps (F.): Jacques Germain, 3fr. 50.  
D'Espèrès (G.): La Légende de l'Aigle, 3fr. 50.  
Dumontell (F.): Cages et Vollères, 3fr. 50.  
Genèveve (A.): Tintin, 3fr. 50.  
Letainturier-Fradin (G.): Nice de France, 3fr. 50.  
Lheureux (P.): Une Langue, 3fr. 50.  
Maizour (B.): La Pêse, 3fr. 50.  
Marguerite (P.): Ma Grande, 3fr. 50.  
Montjoyeux: La Vie qui parle, 3fr. 50.  
Noll (L.): Résurrection, 3fr. 50.  
Pelchari (J.): Cadeau de Noces, 3fr. 50.  
Roux (H. Le): Les Mondains, 3fr. 50.  
Vincent (C.): La Part de la Reine, 3fr. 50.

## THE BRIDE OF LAMMERMOOR

I do not know if any one has noticed the following possible reference to the real history of the Bride of Lammermoor. It occurs in a letter from Dr. Hickes to Mr. Pepys, June 19th, 1700. Mr. Pepys was corresponding with Lord Reay, Dr. Hickes, and other gentlemen on the second sight, and, generally, was deep in "psychical research." Dr. Hickes says:—

"As for this subject, I had a very tragical but authentic story, told me by the Duke of Lauderdale, which happened in the family of Sir John Dalrymple, Laird of Stair, and then Lord President. His Grace had no sooner told it me, but my Lord President coming into the room, he desired my Lord to tell it me himself, which, altering his countenance, he did with a very melancholic air; but it is so long since that I dare not trust my memory with relating the particulars of it."

The stories with which Pepys and Hickes were busy were stories of the supernatural. We may therefore guess that Hickes does not refer to the accidental shooting of one of the Dalrymple boys by another, especially as these were grandsons of the Lord President (Law's 'Memorials,' p. 225). But "the President had a daughter before this time," says Law: "being married, the night she was bride in, she was taken out from her husband, and harled through the house, and afterwards died; another daughter was supposed to be possessed with an evil spirit." The daughter who was "harled through the house"—by spirits we are to understand, as Scott says—was "the Bride of Lammermoor," who died in September, 1669, thirty years before Hickes wrote to Pepys.

Now in Sir Walter's novel nothing supernatural occurs on the fatal night. The various wraiths and omens are of Scott's own invention, and not part of the old tale told to him by his mother. Of that tale many traditional versions exist. Sir Robert Dalrymple Elphinstone, a great-grand-nephew of the Bride, gives his in Scott's 'Journal' (ii. 300, note 1). In this the rejected lover wounds the bridegroom in the bridal chamber. Nothing supernatural is here. Sharpe (Law's 'Memorials,' p. 226, note) says that in one legend the Bride married her true love against her mother's wishes. "Sair you shall repent it," said Lady Stair, and in the bridal room a noise was heard, the girl was found "weltering in her blood," the bridegroom "in a state of idiotcy," all through the witchcraft of Lady Stair! This fable is demonstrably wrong. Sharpe adds Scott's version: the Bride stabbed the bridegroom, who was not the man of her choice. Hamilton of Whitelaw, in Scott's Introduction, says that the devil "seized the bride" (for breach of her vow to Lord Rutherford) and "threw the bridegroom from the bridal bed," "mauling" him severely. Symson, in his elegy on the Bride's death, says no word about anything more remarkable than her death eighteen days after her marriage. Hamilton of Whitelaw and Law alone speak of any supernatural occurrence at the bridal. But if the story which Lord Stair told Hickes

was the story of the Bride, we may presume that the family saw something abnormal in the affair, for Hickes and Pepys are dealing only in the supernatural. Law's expression, "she was harled through the house," is that commonly employed by old Scotch writers to designate the contortions and convulsive movements of persons bewitched or possessed.

As it happens, these convulsions or contortions (amounting to "levitation" in the reports) are very frequently said to accompany "physical manifestations"—dancing tables, chairs, and beds, flying stones, and similar things—related (literally) "from China to Peru." The case of Lord Torpichen's son in 1720, and those described by Increase Mather (1680) and Sinclair in 'Satan's Invisible World Discovered,' tally exactly with modern instances. If we may provisionally infer that Hickes is really thinking of the most famous misfortune in Lord Stair's family, then, taking Law's and Whitelaw's versions into account, it seems likely that the unlucky Bride was epileptic or hysterical, was convulsed, and was therefore thought to be "harled through the house," and, like her sister, "possessed with an evil spirit." The misfortune is that Hickes did not trust his memory; so that one cannot be certain whether he is speaking of the Bride's tragedy or not. Stair was Lord President (and Hickes's interview with him probably took place) between 1671 and 1681; as far as one can infer from Law's 'Memorials,' this was before the accidental shooting of one of his grandsons by the other. These "antiquarian old-womanries" may, perhaps, find some reader who can elucidate the subject.

ANDREW LANG.

## CAXTON AT WESTMINSTER.

British Museum, June 3, 1893.

In the columns of the *Athenæum*, on December 25th, 1880, I published a notice of the will of William de Causton, citizen and mercer of London, which I had then recently discovered in a charter newly acquired by the British Museum authorities, and I suggested that he might prove to be the grandfather of William Caxton the printer.

Among the muniments at Westminster Abbey, and reposing in the same press as the Prior's rent-book containing the entries of Caxton's rent payments during his residence within the Abbey precincts, I have lately found a box containing 464 deeds, which is labelled "Foreign Estates," or, in other words, title deeds to lands never in the possession of the abbot and convent of Westminster. These turn out to be the muniments of the above William de Causton, and relate to his lands in Edmonton, Enfield, and Tottenham, co. Middlesex, during the reigns of Henry III.—Edward III. The only reason that can be suggested for their appearance among the Abbey records is that they descended to Caxton from his namesake and relative, and that at his death in the year 1491, as he left no male issue, they naturally fell into the hands of his landlord, the then abbot, and became part and parcel of the Abbey muniments. Several names of the Causton family appear as grantors or witnesses, notably Christiana, wife (and also as widow) of William de Causton himself. Her seal affixed to one of the deeds impales her own with her husband's arms, so that it would be possible to trace her maiden name. John, Theobald, and Nicholas de Causton also occur several times. It should be noticed that two deeds only out of the series are of a later date than the year 1354, when William died, and they are both *temp.* Richard II., and must have been added by Caxton himself to the earlier set.

Those of your readers who are interested in the life of Caxton will be pleased to learn that Mr. Blades has generously offered to autotype at his own expense the whole MS. of the Prior's

rent-book containing the entries of Caxton's payments.  
EDWARD J. L. SCOTT.

## HANS PETER HOLST.

In Hans Peter Holst Denmark has just lost one of the most graceful and vivacious of her minor poets. Born at Copenhagen on October 23rd, 1811, Holst first came before the public in 1831, when he competed for the prize of 100 rixdollars offered by the Society for the Promotion of Belles-Lettres for the four best historical romances. None of the competitors won the prize, but Holst and Frederik Paludan Müller were honourably mentioned, and Holst's romances, published in 1832, were received with such favour that the young author followed them up with a volume of poems, 'Digte' (1833), and three novelettes (1834), which established his reputation as a master of style. It was, however, his twelve famous lines on the death of the beloved Frederick VI., beginning,—

O Fædreland, hvad har Du tabt  
din gamle Konge over I—

which made him universally popular. These verses, the warmest, simplest, truest interpretation of the national grief, were translated into many languages, and won the author a fame of which he had never dreamt. Henceforth he became the darling poet of his countrymen, and such he remained till the day of his death. After the publication of another volume of 'Digte' in 1840, he was enabled, by the bounty of a grateful court, to set out on a two years' foreign tour, most of which he spent in Italy, returning home *viâ* Paris. The impressions of this journey are embodied in the charming book 'Ude og Hjemme' (1843), written at Ischia, which speedily ran through three editions. It contains some of his most beautiful poems, notably 'Lyren og Eros' and 'Den døende Fægter'; an interesting sketch of the Italian improvisatrice Rosa Taddei, and some excellent sketches of Italian life. In 1844 Holst made his *début* upon the stage with the romantic drama 'Gioacchino,' which took very well. His vaudeville 'William og Emma,' written two years later, was equally successful. In 1849 appeared the volume of poems entitled 'Den lille Hornblæser,' which excited great enthusiasm and also went through three editions. Other plays, poems, and novelettes rapidly followed, all of them more or less of trifles, but perfect in form and exquisite in feeling. I may mention as among the best the second collection of 'Digte,' 1850; 'Sicilianske Skizzer,' 1852, which has since been translated into Italian; the comedy 'De har en Datter,' 1868; 'Danske Skjæmte digte,' 1875; 'Noveller,' 1881; and 'Leilighedsdigte,' 1884. Holst had also brought out an excellent selection from Hogarth's works, and his translation of Shakespeare's 'Much Ado about Nothing,' 1880, is admirable. Nevertheless the poet is seen at his best in the 'Udvalgte Digte,' published in 1875, though perhaps the most fascinating of all his works is the delightful little collection of tales in verse entitled 'Fra min Ungdom,' 1873, in which he discourses pleasantly about his early successes. Holst was not, perhaps, a great poet, like Christian Winther for instance; but his style, both in prose and verse, has a rare and singular distinction, and he was certainly the Danish writer of occasional verse *par excellence*.

R. NISBET BAIN.

## BOOKSELLERS' BIBLIOGRAPHY.

It is not so much the "Booksellers' Bibliography" that is at fault as the booksellers' promptness to recognize a very extraordinary craze that is, from one point of view, to be admired. Taking the catalogues in the mass, they seem singularly free from the graver sort of error—mistakes in date there may be, but not often mistakes as to authorship. To be sure, a novel called 'The Commissioner' is



nearly always put down to the debit of Lever, who never wrote a line of it, and the same author is invariably made responsible for 'The Maxims of Sir Morgan O'Doherty, Bart.,' a small book published by Blackwoods in 1849. So also Dickens has been charged with perpetrating outrages that he is guiltless of, and that in the teeth of Forster; and many yet living authors of repute are occasionally under the necessity of disclaiming somebody else's masterpiece. But these errors are not sufficiently numerous to attract much notice; it is the craze for books or pamphlets of a certain useless kind that calls for most attention.

That 'The Butterfly's Ball and the Grasshopper's Feast,' with the covers off, or on for the matter of that, should have even a microscopical chance of realizing 20*l.* is more astonishing than the mistake which attributed it to the innocent Lamb. For rare first or other editions of some really important book, having an interest of their own in the matter of textual alteration or addition, the payment of a round sum is intelligible; but many of the books now offered for sale at ridiculous prices are important in no sense, and are bought merely because they happen to be seldom met with. 'The Butterfly's Ball' of 1807 has been thumbed almost out of existence by generations of destructive children, and for that reason, perhaps, a fresh generation parts with its money with the eagerness of some Roman prodigus at a gladiatorial fight. A deep and burning craze for the acquisition of literary curiosities is at the bottom of the whole matter. It has taken a firm grip during the six or seven years that I remember of its progress, and for ten or fifteen years before that it had been surely spreading. The booksellers naturally seize the opportunity—golden enough in the light of a fickle fashion; and to reproach them would be unjust. The fault or folly, or what you will, must, as usual, be ascribed to the vagaries of fashion, for it is incredible that any sane person over ten would sit down to study 'The Butterfly's Ball,' or be able to extract twenty shillings' worth of enjoyment from its infantile pages.

J. H. SLATER.

YOUR correspondent is doing a great service to collectors by pointing out such misrepresentations as ascribing 'The Butterfly's Ball and Grasshopper's Feast' to Charles Lamb, for with very little time and trouble the bookseller could have ascertained who the author really was. I have the 1808 edition before me, the title of which runs as follows: "'The Butterfly's Ball, and the Grasshopper's Feast,' by Mr. Roscoe, to which is added an original poem entitled 'A Winter's Day,' by Mr. Smith, of Stand. 1808." The plates are certainly not by Blake, but more probably by Mulready, and in this the only value of the book rests, which may be a few shillings.

Perfect copies of Shelley's 'Laon and Cythna,' having the leaf containing the Greek quotation from Pindar, are very rare, and in this state I have only seen three copies; but without this leaf the book is common and constantly occurring for sale, and there may be many more than the hundred copies pointed out by Mr. Buxton Forman in existence.

A COLLECTOR.

#### 'CICERO DE SENECTUTE.'

Cambridge, May, 1893.

THE notice in your issue of May 6th of a rubricated copy of 'Cicero de Senectute,' printed by Ulric Zell, would be rendered still more interesting if more particulars could be given. Three editions are attributed by Hain to this printer. One of these (No. \*5304) is by the unknown printer of the 'Historia S. Albani.' Another (No. 5306) is by Zell, and has all the signs of having been printed about 1467. The British Museum has copies of each of these.

The third (No. 5305) has twenty-seven lines, and is said by Dibdin to have a wider page, and to be not so well printed. The copy rubricated 1474 should belong to this edition, of which I have never seen a copy; I should expect it to range with the 'De Finibus,' which is also a late book.

There remains one difficulty, which perhaps some of your readers can solve. There is said to be at Trèves a copy of the twenty-seven-line edition, rubricated 1465. Helbig, who records it, attributes to Zell the Latin Bible printed by Conrad de Homborch, so that his identification of a type as Zell's need not be accepted until it has been confirmed. Even if he refers to the early (twenty-six-line) edition by Zell, the date, if genuine and if it has been read correctly, is important; as we should then be obliged to put that edition before the Chrysostom of 1466, and to revise our arrangement of the earliest books from Zell's press.

I am afraid the subject is hardly one of general interest; but Zell is such a favourite with collectors that it really seems worth while to obtain, if we can, a clearer notion of the history of his press.

F. JENKINSON.

\* \* In answer to Mr. Jenkinson's inquiry concerning the 'Cicero de Senectute' of Ulric Zell we supply the following particulars. It consists of twenty-four 4to. black-letter leaves of twenty-six lines each, without catchword, cipher, or pagination. At the top of the first page is "M. Tullii Ciceronis ad Titū Actiū Catho Maior. Alias de Senectute Incipit." The last page is blank. On the penultimate are six printed lines, one line blank, and then "Explicit Tullius de Senectute." The rubricator adds "Deo gratias, 1474." On the blank page are five lines of apparently contemporary MS., which the owner is unable to decipher. The book, which is in excellent condition, has the Latin stamp of the royal library, Munich.

#### MR. GOSSE AND THE VOCAL MEMNON.

June 6, 1893.

IT is well worth while to have impugned Mr. Gosse's history, if only to have extracted the interesting statement of his philosophy.

I am afraid, however, that even on the former point Mr. Gosse—of the graceful tone of whose reply I am very sensible—has, while making his defence, fallen into still further error. He cites as his authority for the legend that Cambyse shattered the statue of Memnon, that it was so called, and that it possessed vocal powers even in his day, "a group of anonymous Greek poems commonly appended to the Planudean Anthology, in some collections four, in others twelve in number."

Now these poems in the best edition (Ed. Cougny, vol. iii., Paris, 1890) are not twelve in number, but seventeen (Nos. 175 and 177-192). They are not anonymous, for the names of most of their authors are given; and—what seems to have escaped the notice of Mr. Gosse—they are not a collection of independent poems, but the actual inscriptions of tourists which still exist on the legs and feet of the Vocal Memnon, and have been copied into the Anthology therefrom. The very lines which he quotes, and which were also reproduced by Mr. Shindler in your issue of May 27th, were written by a Roman lady named Cæcilia Tribulla, who twice heard Memnon, and had three inscriptions engraved upon his legs to celebrate the event ('Corpus Inscriptionum Græcarum,' vol. iii. Nos. 4739, 4740, 4741); and who, doubtless, were she now living, would be standing as a candidate for Fellowship of the Royal Geographical Society on the strength of that achievement. So that Mr. Gosse's "existing poem of a certain antiquity," on which he relies to demonstrate his case about Memnon and Cambyse, turns out to be only the epigraph of a Roman lady traveller of the first or second

century A.D.—or, in other words, between 600 and 700 years subsequent to the event which it is supposed to corroborate—wherein she repeats the legendary gossip of her day, and hires a local artist to commemorate her name and good fortune. The references to the image as that of a god were similarly the work of other Greek and Roman globe-trotters, who recorded the current beliefs of their time; while Mr. Gosse's "priests," as he will see from No. 181, were merely the instructed cicerones who took visitors round, and who, so far from confirming the story about Memnon, declared on the contrary that the statue was that of King Phamenoth or Amenophis III. (not II., as Mr. Gosse states), which, indeed, it was.

Upon the larger question as to the degree of licence in matters of fact which may be permitted to poets, I should be the last to propose its undue curtailment, or to subject the first of the imaginative arts to the cruel shackles of a scrupulous scientific exactitude. A poet is manifestly entitled to take the pretty legend of Memnon and his singing to the dawn as an ornament, illustration, or symbol; Tennyson, Shelley, and other English poets, have so employed it. It was, indeed, the æsthetic charm of the legend that first attracted me to its study and induced me to write the article in the *Edinburgh Review*, contesting and, I hope, shattering the painful and prosaic counter-theory of sacerdotal imposture. But while using Memnon for this perfectly legitimate artistic purpose, it is surely unnecessary, even in the interests of art, to commit a gratuitous chronological error of 600-700 years, and to endorse and crystallize that particular version of the legend which depended not upon the imaginative superstition of contemporaries, but upon the ignorant inventions of a long subsequent and notoriously credulous age.

GEORGE N. CURZON.

#### THE BATEMAN HEIRLOOMS.

THE sale of the valuable library of printed books and manuscripts formed by the late W. and T. Bateman at Youghgrave took place from May 25th to 31st at the rooms of Messrs. Sotheby, Wilkinson & Hodge, and, notwithstanding many of the rarities were imperfect, the prices, especially of the manuscripts, generally ruled high. *Bewick's Birds*, *Quadrupeds*, *Fables of Æsop*, and *Select Fables*, fetched 22*l.* *Alcock's Exhortation to Relygious Sisters and Mons Perfectionis*, printed by Wynkyn de Worde, 33*l.* 5*s.* *Bede Expositio super Parabolas Salemonis et in Librum Tobie*, MS. Sec. XI., on vellum, 21*l.* *Angas, Kafirs*, South Australia, and *New Zealanders*, illustrated, 38*l.* *St. Augustini Tractatus super novissimos L. Psalmos*, MS. Sec. XIV., on vellum, 26*l.* 10*s.*; and his *Treatise de Arte Predicandi*, printed circa 1460 by Fust, 34*l.* *T. Bateman's Illustrations of Antiquity, Monuments, Idols, and Ancient Costume, Vestiges of Antiquities in Derbyshire, and Descriptions of Derbyshire Barrows*, autograph MS., with drawings, 59*l.* 15*s.* *T. Bateman and S. Glover's Notices of Remarkable Individuals of Derbyshire*, MS., illustrated with engraved portraits, 20*l.* *Bede Opusculum in Librum Actuum Apostolorum et in Epistolas Canonicas*, MS. Sec. XIV., on vellum, from the library of the monastery of St. Mary de Bellalanda, 21*l.* *Biblia Latina* (Genesis to Ruth), MS. Sec. VIII., on vellum, imperfect, 50*l.*; *Biblia Latina*, MS. Sec. XIII., on vellum, with historiated initials illuminated in gold and colours, 120*l.*; *Biblia Latina*, printed in 1472 by Schoiffer, 20*l.*; *Biblia Germanica*, the ninth German Bible, with woodcuts, 26*l.* 10*s.*; *Bible in English*, by Myles Coverdale, the first English Bible, printed in 1535, having fifty leaves in facsimile, 85*l.*; *Cromwell's Great Bible of 1539*, 23*l.* *Chalmers's Biographical Dictionary*, illustrated with portraits, 79*l.* *Complaynt of Scotland*, imperfect, no perfect copy

known, 23l. Byrthe of Antechryst, printed by Wynkyn de Worde, 25l. Cantica Ecclesiastica, MS. Sec. X., on vellum, with music in neumes, 65l. Columbani Vita, MS. Sec. XII., on vellum, 41l. Cassiodori Expositio Psalmorum, MS. Sec. XII., on vellum, 200l. Caxton's Polychronicon, imperfect, 122l.; his Doctrinal of Sapience, imperfect, 58l. Chroniciis of St. Albans, several leaves facsimiled, 96l. Cypriani Opuscula, Merovingian MS. Sec. VIII., on vellum, much damaged and imperfect, 270l. Evangelia Latina, MS. Sec. X., on vellum, 135l.; another, Sec. XI., 93l.; and an Evangelistarium, MS. Sec. XI., on vellum, 60l. Fitz-James, Sermo Die Lunæ, 36l. Gregorii Moralia in Job, MS. Sec. XI., on vellum, 22l. Epistel und Evangelien, printed by Bämle, 39l.; Epistolarium et Evangelistarium, MS. Sec. XIV., on vellum, 32l. Firdausi, Shah Nameh, MS. with seventy-three full-page paintings by a Persian artist, 40l. Gregorii Moralia in Job, MS. Sec. IX., on vellum, 160l., although damaged; another MS. of the same, Sec. X., on vellum, wanting books v. to xxii., 51l. Horæ in Usus Romanum, beautiful MS., Sec. XV., XVI., on vellum, with superb miniatures, 100l.; Horæ, MS. Sec. XIII., on vellum, 29l.; Horæ in Usus Anglicanum, MS. Sec. XIV., with miniatures, formerly belonging to Henry VIII., 95l.; Horæ in Usus Sarum, MS. Sec. XIV., on vellum, with miniatures, 49l.; Horæ ad Usus Anglicanum, MS. Sec. XV., on vellum, with miniatures, 49l.; Horæ secundum Usus Romanum, MS. Sec. XV., on vellum, with miniatures, 66l.; Horæ secundum Usus Rothomagensis, MS. Sec. XVI., on vellum, with miniatures, probably executed for Marie de Cleves, wife of Henry III. of France, 39l. Joannis Damasceni Dialectica et Expositio Fidei, MS. Sec. XII., on vellum, 35l. Eighty Illuminated Miniatures, 161l. Joannis Evangelium, MS. Sec. XII., on vellum, 20l. Justini Historia, MS. Sec. XV., on vellum, 39l. Lysons's Derbyshire, tastefully illustrated, 46l. Lyndewood's Provinciales, printed in 1485 at Oxford, 56l. Matthei Westmonasteriensis Flores Historiarum, 1570, and in contemporary binding, 21l. Preces Pie, MS. Sec. XV., on vellum, 41l. Psalterium, MS. Sec. XIII., on vellum, 40l.; Psalterium, MS. Sec. XIV., on vellum, 35l.; Psalterium Arabice et Coptice, MS. Sec. XVII., on paper, 9l. 15s. Officium B. Marie Virginis, MSS. Sec. XV., with miniatures, 75l. and 96l. Political Tracts, 32l. 15s. Psalterium, Sec. X., on vellum, 37l.; Psalterium Latinum, MS. Sec. XIV., on vellum, by an English scribe, 115l.; Psalterium in Usus Ecclesie Anglicane, MS. Sec. XIV., on vellum, 40l. Missæ Variæ, MS. Sec. XV., on vellum, 70l. Missale ad Usus Angliæ, MS. Sec. XV., on vellum, 86l.; Missalia Carthusiense, Constantiense, et Augustense, 38l. Missale Romanum, MS. Sec. XIII., on vellum, 20l. Passio Sanctorum, MS. Sec. XI., on vellum, 36l. Petri Alfonsi Liber contra Judeos, MS. Sec. XII., by an English scribe, 80l. Pontificale Romanum, MS. Sec. XV., on vellum, 20l. Psalterium, MS. Sec. XII., on vellum, with miniatures, but wanting in calendar all before July, 95l.; Pseautier François, MS. Sec. XIV., on vellum, imperfect, 48l. Sacramentarium Gregorianum, MS. Sec. X., with music in neumes, on vellum, 101l. Shaw's History of Staffordshire, 21l. Tracts on Various Subjects, 39l. Statuta Angliæ, MS. Sec. XIV., on vellum, 20l.; Statuta Nova Angliæ, printed by Lettou and Machlinia, 85l. Theramo, Deutsche Belial, MS. Sec. XV., 19l.; and the same work printed in the fifteenth century, with rude woodcuts, 28l. Valerius Maximus, printed in 1470, 15l. Yorkshire Celtic Antiquities, a collection of drawings by L. Jewitt of 330 objects, 21l. The library produced 7,296l. 3s. 6d.

### Literary Gossip.

MR. MACKNIGHT is preparing a new edition of his 'Life and Times of Edmund Burke,' with additions which will solve some of the obscure problems in Burke's career. He also purposes editing Burke's works, which sadly require the supervision and correction of a competent hand.

It is in contemplation to form a society for the publication of rare tracts and inedited manuscripts illustrating the history and social life of our navy. There is great wealth of material not only in the British Museum, the Public Record Office, and the private collections examined by the Historical MSS. Commission, but also in journals and correspondence of the seventeenth or eighteenth century still in the possession of the families of the original writers or recipients. Much of this, it is hoped, may be brought to light by a society organized on a footing similar to that of the Camden or Hakluyt Society. This is what is now aimed at; and to consider the necessary steps, a meeting is to be held at the Royal United Service Institution on Tuesday next, the 13th inst., at 3.30 p.m., when it is hoped there will be a large gathering of those interested in the study of naval history and naval literature.

UNDER the title 'The Ancient Ways,' Messrs. Macmillan & Co. will publish in the course of the present month a popular account of Winchester fifty years ago, by the Rev. W. Tuckwell. The volume will be illustrated by engravings from a series of photographs of scenes and buildings and other memorials of the school specially taken for the purpose. The subject is treated under four headings of particular significance to Winchester men, viz., "The Candlestick," "The Junior," "Manners and Customs," and "Men."

THE tablet commemorative of Coleridge's residence at Nether Stowey, the preparation of which we announced last winter, was to be fixed yesterday (Friday) on "Coleridge Cottage" in the presence of a few subscribers invited by the Rev. W. Greswell, Rector of Dodington, to whose initiative the memorial is due.

MESSRS. MACMILLAN & Co. will shortly publish, in their 'Eversley Series,' the 'Literary Works of James Smetham,' consisting of essays and poems. The volume may be considered supplementary to the 'Letters of James Smetham,' of which a second edition has appeared. The two principal essays deal with Sir Joshua Reynolds and William Blake. In the same series will appear 'The Maxims and Reflections of Goethe,' translated by Mr. Bailey Saunders, as we mentioned some time ago.

THE Queen has through Sir Henry Ponsonby communicated her consent to become patroness of the Printers' Corporation, with a generous contribution to its funds. Mr. J. S. Hodson has brought out a handsome souvenir of the opening of the Albany Extension of the Printers' Almshouses.

THE English Dialect Society is about to remove its headquarters to Oxford. During the first two years of its existence, 1873 and 1874, it was directed from Cambridge, its chief founder, Prof. Skeat, being honorary

secretary. During the past eighteen years the management has been in the hands of Mr. John H. Nodal and Mr. George Milner, assisted by a committee largely consisting of Lancashire and Cheshire gentlemen, but with other members in London and the South. This committee is now to be increased; the honorary secretaryship will be assumed by Dr. Joseph Wright; the Rev. A. L. Mayhew will act as treasurer. These arrangements are to be ratified at the annual meeting, to be held at Manchester next week.

MR. EDMUND GOSSE will contribute an article on Sarah Siddons to the *July Century*, and Mr. George Kennan will reply to the paper by the Russian Minister at Washington which appeared in a recent number under the title of 'A Voice for Russia.' Mr. Kennan's article will be called 'A Voice for the People of Russia.'

THE well-known volume on 'Coaching Days and Coaching Ways,' written by Mr. Outram Tristram and illustrated by Hugh Thomson and Herbert Railton, will shortly be reissued by Messrs. Macmillan & Co. in a smaller form, ranging with the illustrated editions of 'Cranford' and the 'Vicar of Wakefield.'

MR. E. LOCKWOOD, author of 'The Natural History of Monghyr,' has in the press 'Some Reminiscences of Public School Life Fifty Years Ago.' He and his brother were among the first pupils at Marlborough, which this year is celebrating its jubilee.

A NEW volume by Miss Kate Douglas Wiggin, the author of 'The Story of Patsy,' entitled 'A Cathedral Courtship, and Penelope's English Experiences,' will be published shortly by Messrs. Gay & Bird.

MESSRS. WARD & DOWNNEY will publish shortly a book by Lady Wilde, entitled 'Social Studies.'

THE Duke of Norfolk was to preside yesterday (Friday) at a meeting called to consider the propriety of a society to print the chartularies of Norman and English abbeys. As our readers are aware, a movement for starting some such society has been on foot for the last three or four months.

SIR CHARLES GAVAN DUFFY is going to deliver a lecture on 'The Prospects of Irish Literature' in the large hall of the College of Organists, Hart Street, Bloomsbury, at three o'clock in the afternoon of Saturday next. The lecture will specially relate to the work of the Irish Literary Society, of which Sir Charles is president. Amongst the Society's recent recruits are the Countess of Aberdeen, Prof. Rhys, Mr. James Bryce, and Mr. Alfred Nutt.

FEMALE education in Constantinople is passing through another phase. The ancient practice has been that, as in Scotland, girls and boys go to the same schools. Some years ago separate schools for girls after leaving the common schools were founded to teach sewing and embroidery under ladies. Afterwards girls' high schools were established with men and women teachers. Now in girls' schools lady teachers are to be substituted, and the younger masters banished. At the higher schools the prize-giving days are public, and attended by leading functionaries.



THE new part of Bezold's *Zeitschrift für Assyriologie* will contain a paper on Babylonian chronology, which Dr. Strassmaier proves to have been based upon periods of eighteen years; the Syriac text of some letters on astronomy by George, Bishop of the Arabs, edited with notes by Prof. Ryssel; the text of a curious Syriac midrash on the letters of the alphabet, by Prof. Gottheil; and some observations upon loan-words in Arabic, by Dr. Vollers, Director of the Khedive's Library in Cairo.

GERMAN papers announce the impending appearance of a posthumous work of Hegel, entitled 'Kritik der Verfassung Deutschlands.' Dr. G. Mollat, the editor of some posthumous writings of Leibniz and K. C. F. Krause, will superintend its publication.

THE important parish of Marylebone has again declined to adopt the Free Libraries Act. A poll of the ratepayers has just been taken, the result showing 3,454 in favour of the adoption of the Act and 4,726 against it. On the previous occasion of a poll the numbers were 2,950 for and 3,830 against.

MESSRS. WILLIAMS & NORGATE will publish in a few weeks a life of the Rev. Rodolph Suffield, at one time well known among Roman Catholics as the author of the popular manual 'The Crown of Jesus,' and as an able and devoted missionary. In 1872 he left the Church because of the promulgation of the decree of Papal infallibility, and joined the Unitarian ministry, in which he continued till his death in 1891.

THE death is announced of M. Grot, the well-known Russian *littérateur*, in his eighty-first year. A clerk in the office of the Council of the Empire, he became known in the thirties by his translations of Byron's 'Mazeppa' and the 'Frithiof-Saga.' In 1840 he was appointed Professor of Russian Literature in the University of Helsingfors, and in 1853 tutor of the present Emperor and his elder brother. He edited the works of the poet Derjavine and the fabulist Chemnitzer, three volumes of the papers of Catherine II., and also her correspondence with Grimm, upon which he further wrote a monograph. He published two volumes of philological researches, a manual of Russian orthography, and a Swedish-Russian dictionary, which was issued at the expense of the Russian Government.

THE Parliamentary Papers of the week include the Annual Statistical Report of the University of Edinburgh for the Year 1891-1892 (2d.); and Public Expenditure and Receipts, Account for the Year ending March 31st, 1893 (1d.).

## SCIENCE

### THE ROYAL OBSERVATORY, GREENWICH.

At the visitation of the Royal Observatory, which was held on Saturday, the 3rd inst., the Astronomer Royal, Mr. Christie, presented his usual Report to the Board, from which one member (Prof. C. Pritchard) had recently been removed by death, as mentioned in the *Athenæum* last week.

A very considerable alteration had been made in the buildings since the date of the last Report, by the substitution of the new 36-ft. dome in the south-east tower in place of the old cylindrical dome (popularly called in the neighbourhood the Astronomer Royal's bandbox).

The latter was dismantled in November, 1892, and the former completed on April 25th last, the work of construction and erection having been most satisfactorily executed by Messrs. T. Cooke & Sons, "who have skillfully overcome various difficulties encountered in carrying out a novel design." The mounting of the telescope itself is now being proceeded with as rapidly as possible. The object-glass, which is 28 in. in diameter, has been at the Observatory since the month of March, 1892; and all the important parts of the instrument, which had been sent to Sir H. Grubb for fitting, were received last April, so that everything is in readiness for providing the Observatory with a telescope of far higher power than it has ever possessed before. Other building operations, particularly those for the erection of the south wing of the proposed physical observatory (in which there had been some unexpected delay), are in progress. The building of the north wing and other much-needed additions have now been authorized by the Admiralty, and will be duly proceeded with.

With regard to observations, the sun, moon, planets, and fundamental stars have been regularly observed on the meridian as usual; and the number of observations obtained has been greatly increased during the remarkably fine weather which has prevailed since the beginning of March, the observers having shown special interest in making the best use of this. Fewer observations, however, than usual were made with the altazimuth during the year to which the Report applies, these having been suspended from May to October, 1892, in consequence of great pressure of longitude and other work. The mean error, it may be remarked, of the moon's tabular place, as computed from Hansen's lunar tables with Newcomb's corrections, is very small, agreeing with previous results.

The 12½-inch Merz refractor (displaced to make room for the new 28-inch) of the south-east equatorial was mounted last May in place of the Lassell 2-foot reflector, the Thompson 9-inch photographic telescope being carried on the same mounting. It has been used assiduously by Mr. Lewis since February last for observations of double stars, 545 measures of position angle and 609 of distance having been obtained of 85 pairs, 32 of which are less than 1" apart. Comets, occultations, and other phenomena have been well observed with the smaller equatorials.

With the astrophysical equatorial satisfactory progress has been made, under the superintendence of Mr. Criswick, with the portion of the photographic stellar chart which had been undertaken; and a number of miscellaneous photographs has also been taken. No spectroscopic observations have been made during the past year, the regular observations for stellar motion in the line of sight having been interrupted by the dismantling of the south-east equatorial, whilst there has been more than usual pressure in the solar photographic work, which has remained under the charge of Mr. Maunder. We are now near a maximum period of sun-spots, and the solar activity has been fully maintained throughout the past year, though no single spot has appeared equal to that of February, 1892.

The magnetical and meteorological observations have been carried on with the accustomed regularity. This is the last year in which these are to be superintended by Mr. Ellis, who has reached the regular time for retirement, but whose services have been retained until the end of the year to enable him to complete the special discussions of magnetic and meteorological results for past years, now being made under his supervision. Attention may here be called to a valuable paper lately contributed by Mr. Ellis to the *Proceedings* of the Royal Society on the simultaneity of magnetic variations at different places on occasions of

magnetic disturbance, and on the relation between magnetic and earth-current phenomena. The past year has been one of great magnetic activity, and at such times we can appreciate the advantage of the newer photographic processes as compared with those of earlier days in the clearness and delicacy of the registration of the many rapid magnetic movements that occur during magnetic storms.

With regard to meteorological indications, the mean temperature of the year 1892 was 48°·1, being 1°·4 below the average of the fifty years 1841-90; the highest air temperature in the shade was 85°·9, on June 10th, and the lowest 17°·6, on December 27th; the mean daily motion of the air was 265 miles, being 17 below the average of the preceding twenty-five years; the number of hours of bright sunshine recorded during 1892 by the Campbell-Stokes instrument was 1,277, which is about seven below the average of the preceding fifteen years; the rainfall was 22·3 in., being 2·2 below the average of the fifty years 1841-90. The amount of sunshine, it should be remarked, registered in the months of March and April last has been phenomenal, that for March being 155·1 hours, and for April 231·0 hours, considerably exceeding the numbers ever recorded in those months before. The highest found in any month since these records began was 277·1, in July, 1887; and considering how much longer the sun is above the horizon in July than in April, we may look upon last April as the sunniest month yet recorded.

Immediately after Visitation day last year, operations were commenced for the redetermination of the longitude of Paris; and in the autumn arrangements were made for a determination of that of Montreal, the intermediate stations being Canso in Canada and Waterville in Ireland. The English observers who took part in these determinations were Mr. Turner, Chief Assistant at the Royal Observatory (who, as such, has general supervision of all departments, with full power to represent the Astronomer Royal in his absence), and Mr. Hollis, also on the Greenwich staff; the French co-operators were Col. Bassot and Commandant Defforges; the Canadian, Prof. McLeod and Mr. Klotz.

These operations, as well as other circumstances, have caused unusual pressure upon the work of the Observatory during the past year, so that Mr. Christie considers that great credit is due to the zeal and energy of the staff for the output of work obtained under difficulties. But as scientific work by its nature always tends to increase, he also hopes that means will be provided for carrying out, without much further delay, the improved arrangements he has suggested. His concluding paragraph, which is on a special subject, we must quote in full:—

"The growth of the Observatory buildings, involving the introduction of large masses of iron, raises the question of the possible disturbing effect on the magnets in their present position. Though the masses of iron would be at such a distance that they could not sensibly affect the registers of magnetic changes, which are purely differential, it is possible that the aggregate effect on the absolute determinations of the magnetic elements might become appreciable. Under these circumstances it is desirable that an auxiliary magnetic station for determination of absolute values of the magnetic elements should be established in the immediate neighbourhood of the Observatory, at such a distance that there would be no suspicion of disturbance from the iron in the buildings."

PROF. KARL SEMPER.

PROF. K. SEMPER, whose death we briefly announced last week, was born in 1832 at Altona. After having completed his studies at Würzburg, which were chiefly devoted to zoology, he made, in 1859-62, a scientific journey through the Philippine and Pelew Islands. The results of his journeys and researches were embodied by him in several valuable works, the illustrations to which were

furnished by his wife. In 1868 he was appointed Professor of Zoology at his own university, and four years later Director of the Zoological Institute, then newly founded at Würzburg at his suggestion. Up to the year 1886 he published seven volumes on his labours there; but his principal works are, besides those on the archipelago of the Philippine Islands, his 'Verwandtschafts-Beziehungen der gegliederten Thiere' and his 'Natürliche Existenz-Bedingungen der Thiere,' which latter work has been issued in the 'International Scientific Series' under the title of 'The Natural Conditions of Existence as they affect Animal Life.'

## SOCIETIES.

**GEOGRAPHICAL.**—June 5.—General R. Strachey, V.P., in the chair.—The following gentlemen were elected Fellows: Col. P. W. Bannerman, Surg.-Capt. J. S. Green, Capt. H. Picot, Dr. T. F. Macdonald, Messrs C. R. Beazley, F. Gudgin, J. G. Langham, E. H. V. Melville, and T. Owen.—The paper read was 'With Stairs' Expedition to Katanga,' by Dr. J. A. Moloney.

**MICROSCOPICAL.**—May 17.—Mr. A. D. Michael, President, in the chair.—Mr. G. C. Karop read a letter from Dr. R. L. Maddox on the subject of his rod-illuminator. A letter from Mr. W. H. Youdale referring to some diseased beard-hairs was also read by Mr. Karop.—Mr. C. L. Curties exhibited and described a new form of camera lucida made by Herr Leitz, of Wetzlar.—Sir D. L. Salomons gave an exhibition with his projection microscope.—The President said they were extremely indebted to Sir D. Salomons for the admirable and interesting exhibition which he had given them, the value of which was not only an account of the refraction phenomena which had been so well shown, but because of the advance which was indicated in the construction of the apparatus. He could not help observing as the exhibition proceeded that there was a remarkable flatness of field not generally seen under similar circumstances. There was one point on which he should like to ask for information. It sometimes happened that great concentration of light produced also a great concentration of heat, and that consequently objects in balsam exposed for too long a time were apt to get spoilt through the softening of the medium. Was this difficulty got over in the present instance by using the electric arc light as an illuminant?—Sir D. Salomons said he obviated it very much by using lenses cemented with balsam. The customary alum and water he found to be rather a trouble, and so he used simple distilled water and found that it answered all the necessities of the case.

**ROYAL INSTITUTION.**—June 5.—Sir J. Crichton-Browne, Treas. and V.P., in the chair.—Right Hon. Stuart Knill, Mrs. Lucas, Messrs G. M. Arnold, C. C. Carpenter, F. H. Cheesewright, E. P. Hill, H. Kemp, A. C. Mackenzie, C. E. Melchers, P. Phillip, W. C. Quilter, J. Robbins, J. B. Robinson, T. Thornton, and G. White were elected Members.

**SOCIETY OF ENGINEERS.**—June 5.—Mr. W. A. McIntosh Valon, President, in the chair.—A paper was read by Mr. R. Carey 'On Hydraulic Lifts.'

**SOCIETY OF BIBLICAL ARCHEOLOGY.**—June 5.—P. le P. Renouf, President, in the chair.—A paper was read by Mr. P. le P. Renouf, in continuation of his former papers 'On the Egyptian Book of the Dead.'

**ARISTOTELIAN.**—May 29.—Mr. S. H. Hodgson, President in the chair.—Papers were read by Prof. J. Brough, Mr. D. G. Ritchie, and Mr. G. F. Stout on the subject 'Is Human Law the Basis of Morality or Morality of Human Law?'—A discussion followed.

## MEETINGS FOR THE ENSUING WEEK.

- Mon.** Aristotelian, 8.—'The Demarcation of Logic and Psychology,' Mr. S. Alexander.
- Tues.** Library Association, 8.—'Preservation and Restoration of Bindings,' Mr. J. D. Brown; 'An Indicator Difficulty in Small Libraries,' Mr. C. T. Davis.
- Thurs.** Anthropological Institute, 8.—'Deviations from Normal Development among 20,000 Children,' Dr. F. Warner; 'Developmental Aspects of Criminal Anthropology,' Dr. T. S. Clouston; 'Rock Inscriptions of Sinaloa (West Coast of Mexico), and Evidences of their Asiatic Origin,' Mr. Osbert H. Howarth; 'Use of Narcotics by the Nicobar Islanders,' Mr. E. H. Man.
- Thurs.** Royal, 4.
- Linnean, 8.—'The Botany of Mount Klerl Bala,' Dr. Stapf; 'Notes on British Tunicata,' Part II, Prof. W. A. Herdman; 'Description of a New Plant, constituting a New Genus and provisionally referred to Melastomaceae,' Miss A. L. Smith; 'African species of the Genus Ficus,' Mr. Scott Elliot; 'Contributions to the Embryology of the Amniotera,' Miss M. Benson.
- Chemical, 8.—'Contributions to our Knowledge of the Acetate Alkaloids: Conversion of Acetone into Isaconitine,' Prof. Dunstan and Mr. F. H. Carr; 'Modifications of Acetone

Aurochloride,' Prof. Dunstan and Mr. H. A. D. Jowett; 'Properties of Strong Solutions,' and 'Note on the Stereoisomerism of Nitrogen Compounds,' Mr. S. U. Pickering; and other papers.

**—** Historical, 8.—'Pilgrimages,' Mr. G. Hurst; 'The Inquisition of 1517: Inclosures and Evictions,' Part II, Mr. I. S. Leadam.

**—** Society for the Encouragement of the Fine Arts.—'Classification of Artistic Design, and Geographical Extent of Pelagic and Emplacement Construction,' Dr. Phené.

## Science Gossip.

MR. FRANCIS GALTON is about to publish through Messrs. Macmillan & Co. a supplementary chapter to his recent volume on 'Finger Prints,' dealing with the decipherment of blurred finger prints.

MR. H. K. LEWIS announces 'A Treatise on Nervous and Mental Diseases,' by Dr. L. C. Gray, of New York.

COUNT G. DE LAGRANGE, Director of the Zoological Garden at Nice, has died at Singapore, where he had gone on a scientific mission.

THREE more small planets were photographically discovered last month by M. Charlois at Nice, one on the 19th, and two on the 20th. As the first of these, provisionally called 1893 Z, exhausted the alphabet, the others are denominated for the present 1893 AA and AB.

## FINE ARTS

## THE ROYAL ACADEMY.

(Fifth Notice.—Landscapes.)

UPON turning to the landscapes which we have not previously mentioned we must return once more to Gallery I. *A Hill-side Road* (No. 3), by Mr. B. W. Leader, illustrates a well-chosen subject in a mechanical manner. It is decidedly clever, but altogether superficial. In the same style, but still more like a mosaic, is *Carting Timber* (39), by the same artist. In short, Mr. Leader's art, with all its pleasantness and brightness, is mannered to the last degree. *An Old Country Churchyard* (252) possesses much of that sentimentality and attractive pathos of which for many years he has been a past master. It is a still more effective piece of Tunbridge ware than 'Carting Timber.' *By Mead and Stream* (499) also excels in representing the most obvious charms of nature, and, more, perhaps, than any of the others, exemplifies the extreme dexterity with which he can put together the most showy elements of a picturesque subject.—The *Meadow Sweets* (11) of Mr. D. Murray charms us by its silvery greys and greens, the hugeness of its grand bulks of summer clouds, the skill with which the atmosphere is treated, and the well-concealed art of its composition. There is nothing but a slight excess of paint and a few signs of the artist's growing reliance upon his rare gift of felicitous dexterity to impair our pleasure in so fresh and delightful a picture. *Fir-Faggots* (15) is a study in russet, brown, and grey, and represents a shallow valley covered with autumnal fern and furze, and traversed by a rough road, that is painted with extraordinary skill. As a picture it is more pictorial and original than No. 11. It evinces equal delight in nature, superior skill in treating the subject, and capital colour, but it is not more finished. No. 589 treats *Hampshire* as a sort of Arcadia in "classic" mood, and has all the art of a "composition" in the 'Liber Studiorum.' It is a beautiful picture, admirably designed, and painted with so much happy skill, is so massive, homogeneous, and serene, that to say we are not quite satisfied with it seems ungrateful. This is so, not because Claudesque motives are unknown in Mr. Murray's art (we remember a heath scene at the Old Water-Colour Society which either Claude or Elzheimer might have painted and owned with pleasure), but because so obvious a composition and motives which are rather scenic than fresh offend us when used by Mr. Murray, whom the gods intended to be one of

the best of landscape painters, not a painter of scenes, however effective they may be. *Somerley Moor* (678) is a gem of a sketch after nature, placed among the cabinet pictures in Gallery IX.

If the pigments were less in evidence, Mr. D. F. Robinson's *A Breezy Day* (25) would be a picture of considerable merit.—In *Waiting for Low Tide* (31) Mr. Colin Hunter libels the sea. The Nemesis of work such as this is paint, paint, and more paint, as in *Lobster-Fishers* (312). Along with them we may mention *Ireland* (483), although its pigments are less plaster-like, and *Reflections* (820), the seashore in rainy weather, an effective sketch, which, crude as it is, shows how great is the injustice of Mr. Hunter to himself.—*The Old Bridge* (43), by Mr. E. A. Waterlow, is to be praised for a soft, sun-suffused atmosphere still full of evening light. It is a delightfully delicate and silvery study of aerial tone and colour.—*Launching the Salmon Boat* (140), on the coast of Ireland, just before sundown, when the distant horn of a bay is half veiled in vapours, we have already admired for its atmosphere and sea painting. *Counting her Chickens* (273) has also been noticed already.

What Mr. H. Moore can do with a tube of flake white and certain blue pigments, and how much other artists fail to do with similar materials, are facts manifest to all who see 'Waiting for Low Tide' and the superb seascape *After a Breeze* (51), which, no doubt with the intention of instructing the public, the Hanging Committee placed near each other in Gallery I. The deep blue sea extends far as the eye can reach, and the bluest of firmaments is loaded with white vapours, whose forms, lights, shadows, and local colours are resplendently harmonious and saturated with light. It is a noble piece, painted from nature in the mood of Titian, replete with knowledge of every kind required, and admirably handled. Its luminousness equals its fulness of colour. *Summer at Sea* (191) gives, as before, ranks of blue waves, but different in their motion and degree of colour, to say nothing of the reflections of rosy gold in the clouds overhead and the charm of the atmosphere's gradations. 'Summer at Sea' is deservedly placed in Gallery III. in a line with some of the best pictures in the Academy; but the same painter's third work, *Hove-to for a Pilot* (246), in Gallery IV., is a still more interesting delineation of the sea, clouds, and ocean-like atmosphere. The position of a big three-master near the horizon is represented with exquisite precision and consummate tact. The panorama is perfect, its spaciousness magnificently true, the coloration of nature disposed with exquisite art, and as broad and simple as the illumination is appropriate and homogeneous.—Any one who compares 'Hove-to for a Pilot' and 'After a Breeze' with Mr. P. Graham's *Summer Mists* (174), to which we come next, will gain a thorough perception of the difference between style and manner. This difference is radical.—Of a curious kind of disloyalty, due, no doubt, to inherent weakness rather than an inclination to pot-boiling, the *Gulf of Salerno* (55) of Mr. H. Macallum is an exact illustration. A bad picture need not be a foolish one, and the insight of Browning's Andrea del Sarto—when he honoured the dulness of the eager craftsmen who were not artists, though each of them strove to do more than his "vexed, beating, stuffed, and stopped-up brain" was capable of—was as just as it was astute and sympathetic. Yet here is a picture which is at once bad and foolish, and with no more veracity in it than the most popular drop-scene in a theatre. It is almost as coarsely painted as Mr. Hunter's works; but the colours being less masculine, though not so daringly crude and vulgar, the result is even more objectionable.

How beautiful, brilliant, and true, fresh in the simple poetry of nature, and truthfully drawn and modelled a sea-piece ought to be,



may be learnt from Mr. W. L. Wyllie's luminous *Newbiggin Bay* (68), which is quite stereoscopic in its solidity and as bright as a picture in a camera obscura. On the whole, 'Newbiggin Bay,' thanks to its vivid and powerful colouring, its harmonies of tone and tint, sparkling and yet subdued into perfect keeping, its expansive and pure atmosphere and admirable finish, not less than the excellent design of its animated figures, is the best of Mr. Wyllie's contributions this year.

A capital piece is Mr. J. N. Barlow's *Morning after Rain* (72). Its colour is good, its harmony is excellent, and, although the distance is a little crude, and the atmosphere less pure than it should be, its merit is considerable, and its likeness to nature commendable. On the other hand, its tendency to paintiness and an unwise reliance on mere dexterity to secure the appearance, without the reality, of finish, illustrate the danger to which, like other of Mr. David Murray's followers, the artist is exposed. A second picture of his, *A Quiet Shore* (395), possesses a good deal of sentiment, is homogeneous and simple in its breadth and colouring, indeed, in these respects, it is even better than No. 72.

—Mr. H. W. B. Davis's *Elder Bush* (103) deserves praise for its freshness, brilliancy, and firm touch, for the fine drawing of the curving hillside meadow which slopes against the sky, and the learned, yet unobtrusive, modelling of that meadow, the sunlit foreground flecked with purple shadow, the serene turquoise green and the pure cerulean sky. These merits compensate us for a slight hardness and over greenness in the work as a whole.

There is a stateliness about Mr. M. R. Corbet's pictures which inevitably attracts attention. In *Spring* (104) he has treated a Devonshire subject in a quasi-classic manner which is most fresh and welcome. It is a large picture and painted in delicate, rather low keys of tone and colour, except the brilliant pink and white blossoms of the pale bronze-green branches of the gnarled apple trees, which irregularly stud the meadow sloping to our left under a serene turquoise-green sky which is flecked with pearly white clouds. To succeed with such elements as these requires the skill and taste of a fine artist. Mr. Corbet has made them charming. *Evening* (336) depicts the glow of declining day upon flood-water which occupies the foreground. The shadows of a forest seem to follow a gleam from the low sun that strikes on the white buildings of an Italian village in the middle distance, and creeps up to a huge purple bank of the remoter mountains which lend singular dignity to the scene, and are drawn, so to say, against a sky that becomes green where its azure is seen through a golden, almost transparent veil. It is an impressive example of how much pathos adds to a landscape. It should be studied along with the artist's contribution to the New Gallery, which is every bit as fine.

—*The Approach of Night* (114), by Mr. A. T. Nowell, had a line of commendation in our first article. The poetry of its motive was worthy of more care than Mr. Nowell has thought fit to give, and its defects are precisely those which indicate a decline of powers not sedulously cultivated by an artist of real promise. For his *Frances* (111) we care less. —*The Rural England* (124) of Mr. J. E. Hodgson is a sincere piece of painted prose, which is not entirely pictorial. Its effect and colour are spotty and its lighting rather dull. The best part is the sky — indeed, its clouds are well studied, if not particularly luminous. The windmill is good, though not quite in its right place, and the whole wants simplifying and massing. —*Evening* (128), by Mr. C. G. Morris, is a successful representation of a flooded lane in glowing wintry twilight, but it hangs too high for searching criticism. A creditable *Cornish Pastoral*, by the same artist, is No. 836 in Gallery X. —*Between the Locks* (129), by Mr. K. Mackenzie, demands similar criticism to No. 128. —*An October Gale* (156), a

broad and telling piece by Mr. W. A. Howgate, depicts with skill, spirit, and learning the charging and recharging of pale green and yeasty waves against a dark pier-head. The swinging motion of the water and the massing of the light and colour are commendable features in the work. We cannot say more of a sea-piece hung so high. —*The Path through the Woods* (166), by Mr. Yeend King, may, for all we can tell, deserve praise for something more than prettiness and brightness. Every picture cannot have a good place, and this one is certainly thin, its motive not fresh. — So far as we can see, the *Summer Mists* (174) of Mr. P. Graham, which hangs upon the line, does not differ from a score of his works.

A simpler and more original landscape than Mr. C. W. Wyllie's lovely river-coast piece called *Summer Flowers* (267) is not to be found in the Academy. Indeed, very few possess anything approaching its delicacy, harmony, and purity. The scene is the estuary of an Essex river in a broad, soft, pearly effect of sunlight on a summer afternoon. The foreground is a sloping bank of flowers, on which three children loiter, and their figures give what may be called atmosphere to the dreamy brilliancy of the view that stretches to the utmost distance athwart the many-coloured surface of the water — this water, by the way, is delightfully painted — and through the pale atmosphere and its tender, hardly visible vapours, which have been treated with the rarest skill and taste. —*Arran from the Shores of Jura* (275), by Mr. J. MacNiven, a shallow stream winding seawards over pale sunlit sands, is broad, luminous, and harmonious, but ominously slight and "clever." The sky is bad. —*Across the Heath* (276), by Mr. A. E. Proctor, is rather flat and weak, yet it depicts artistically enough, and in a broad and soft way, trees, herbage, heather, and sheep. —*Runnymede* (283), by Mr. J. B. Knight, is a little heavy and painty, but the colour is good. —*Twilight*, by Mr. J. C. Noble (290), is that phenomenon at the Academy an eclectic, non-naturalistic landscape, made up of conventions, and almost a monochrome of brown. In its way it is highly noteworthy. —*The Signal* (308), a group of fisher folk upon the shore of a rough sea, by Mr. W. E. Norton, is very good indeed; at least it looks so in its rather lofty position. —*Outward Bound* (870), by the same painter, is fairly out of sight. — Rough and effective, Mr. J. L. Pickering's *Refrain of a Storm* (299) is a sort of exaggerated Constable, in which a good deal is due to the courage of the artist. — Dry, fresco-like, and pure in colour is the *Fish Washing* (300) of Mr. J. L. Pethybridge. — *Under the Lilacs* (306) is Mr. P. R. Morris's idea of one of his well-known gutta-percha babies grown into young womanhood. Its colour is decidedly crude and disagreeable. — *Lincoln* (313), by Mr. S. Lloyd, lures us into Gallery V. It is soft, and exhibits harmonies of tint and tone. The colour is pleasing and the drawing is good, but there is too much paint for fine taste. — *Grouse Shooting* (315), by Mr. Heywood Hardy, noteworthy for excellent figures of shooters and crisply painted purple heath, has good local colour, but needs getting together to be a fine picture. — Mr. E. Parton's *Hillside, Picardy* (316), is, according to his wont, a finely drawn and tenderly painted scene. The materials are a long line of chalk downs against a pale greyish-green sky, a calm grey river running without a ripple past its rushes, and meadows rich in verdure and autumnal foliage. Broad and sober, this is a charming representation of a white calm without much vapour. — *A Summer Pageant* (322), by Mr. G. Foster, is less refined than the subject — a field in a shallow valley covered with horse daisies, half in light and half in blue sun-shadows — deserves. There is a deep rosy flush upon the distant down and sea. It is a pity it is rather painty and coarse. — *Saturday Afternoon* (349), by Mr. G. King,

though a little spotty, is a bright and solidly painted view of a stream in brilliant daylight. The children at play among the shrubs are unusually pretty. — Mr. B. Hook's *Hart's Lock Woods* (357), a view of the Thames on a hot afternoon, as seen from a steep and lofty bank where goats are browsing, is full of light, broad and solid, more so than the painter's contribution of last year. Mr. B. Hook contributes likewise No. 491, *The Poor Man's Cow*, which has remarkable sunniness and glow of colour, but which labours under the disadvantage of a rather rough surface; and "Two is Company" (513), a lofty edge of Lundy, overlooking a deep green sea brilliantly lit and sunny. A colony of puffins have left their holes in the rock in order to discuss the intrusion of a strange neighbour upon a pair of lovers. It is a bright and solid picture, and the quaint deportment of the odd-looking birds is full of humour. The surface is a little rough. A *Miniature Dairy Farm* (583) is another capital picture of goats; it possesses similar qualities to No. 491. The same artist figures as a sculptor, with the spirited and sterling *Mrs. Bryan Hook* (1767). — *An Easterly Breeze* (369), by Mr. J. Fraser, is a good picture of yeasty surges among black rocks. The motion of the water is capably rendered. "Caller Herrin" (503) is a capital study of huge billows; the thick mist creeping near the waves and aerial gradations are excellent points in a picture which is rather mannered. Painting of this kind may become mechanical, yet the surface of the sea is skillfully and truly modelled. *Evening at Sea* (1074), by the same artist, is a praiseworthy representation of purple twilight on the ocean, and the wave-painting is good. We care less for *Gibraltar from the Straits* (1090). The composition is awkward, and the picture does not express its own *raison d'être*. — *The Cobb, from the Walk, Lyme Regis* (390), by Mr. C. Pettafor, is noteworthy for its keeping, air, colour, and veracity.

Mr. Somerscales's *Corvette shortening Sail to pick up a Shipwrecked Crew* (434) is an extremely telling view of the open sea, and the surges in a strong ground swell are well drawn and modelled. Near the front is a boat half filled with famished men, and in the mid-distance a ship loosening her topgallant sails and royal sails at the sheets, so that the canvas flies upwards; the flying jib and mainsail are lowered, and the way is thus being taken off the vessel, whose buoyancy and the effect upon her hull of this shortening sail are rendered with much spirit. The whole is picturesque, bright, firmly painted, and well composed. The contrast between the sea's dark indigo (with shining lights on the plangent ocean, to use Coleridge's adjective) and the brightness and paleness of the sky is, perhaps, exaggerated rather than untrue, and yet the exaggeration almost amounts to incorrectness. The similarity between the technical qualities and sentiment of this work and the pictures of such Norwegians as Sørensen and Whalberg is so manifest that one is compelled to notice it. The skilful design and drawing of the corvette are of the best. The story of the picture is quite admirably illustrated. — *Evening*, by Mr. R. Noble (440), who painted likewise *Reflections* (61), renders the glow of twilight with artistic force and expressiveness, almost amounting to poetry, and is nearly an exercise in monochrome, not unlike an engraving printed in brown. — *The Sweet Violets* (489), by Miss C. E. Plimpton, is capital; at once pathetic and expressive. — *Suspense* (493), by Mr. R. H. Carter, is a good sea-piece. The figures of the women are excellent, and the atmosphere, full of wind and misty spray, is well studied. But it is only too clear that the foreground was painted indoors. Still, the design is good, and the whole is in keeping with its subject and itself. — *Whitting the Time Away* (496) is Mr. W. J. Laidlay's best picture, and it

succeeds in representing an idle shepherd on wide sunlit dunes of blinding white sand; a good illustration of heat and light, broad in its brilliance and truthful in its colour.—Slight, sparkling, and crisp in touch is *A Breakfast Party* (514) of Mr. T. Griffiths, a meadow of bright, rich verdure, and a crowd of poultry of brilliant plumage busily feeding.—In *The Firth of Lorne* (517) a cloudy sky and darkening sea have been ably and sympathetically painted by Mr. L. G. Macarthur, but with a hand which needs lightening. It is simple and massive, and the composition is picturesque.—*Receding Tide* (529) is by Mr. J. Olsson, and a true specimen of a highly effective, but thoroughly unsound and superficial sort of scene-painting in small. The most faulty portion is the sky, which is like a mosaic, and has clouds without form or modelling of any kind.—Mr. D. Farquharson's *Morning on the Common* (528) is a decidedly clever sketch, in russet and silver, brown and grey, of cloudy twilight breaking over a wide expanse of waste.—*The Evening Sun* (552), by Mr. J. C. Adams, seems to have been produced under the influence of Mr. Leader, and is an example of machine-made prettiness and paintiness.

One of the best sea-pieces here with a subject and incident of its own is Mr. A. J. Hook's *Short of Water* (561), a big steamer—the great size of which is indicated by the loftiness of her quarter and the boats hanging high overhead from davits—stopping in mid-ocean in order to fill the water-casks of a barque that, lying to at a little distance, rolls gently in the ground swell. The softened daylight, the milk-like sea, the whitish grey vapour which pervades the atmosphere, the buoyancy of the barque, and the capital drawing and painting of the boats overhead, are the most enjoyable elements of a thoroughly well-studied piece, which needs only a little limpidity or clearer tones to be quite perfect in its way.—Bright water in a limestone country, brilliant foliage, and rich verdure are the chief features of Mr. H. Speed's *Derbyshire Trout-Stream* (569), the name of which we hope he may be trusted not to disclose.—*The Flock-Master's Hope* (571) comes from Mr. T. S. Cooper, the venerable Academician, whose work is wonderful for a man of his years, so crisp, firm, and full of research is his touch and so sound is his sense of light. The same qualities characterize the artist's numerous compositions (186, 253, 357, and 963); let it suffice to say thus much.—*Beluno* (594), by Mr. J. Aumonier, is warm, broad, soft, and altogether good. See *Lancing Mill* (606), by the same capable, but often unequal, artist.—Mr. E. J. Gregory is represented by *Spoils of Opportunity* (641), a shady Thames backwater in a sunny landscape. In the river a punt is moored, and, while its occupants are busy flirting, a cat has found fish in her well. This is a spirited work, deftly and cleverly touched, but slight.

Among the good cabinet pictures in Gallery IX., which is reserved for works of that size, is *In the Streets, a Touch of Winter* (670), a broad, effective sketch of a London thoroughfare in wan, wintry light, full of tone and colour, by Mr. W. Osborne.—*The Misty Radiance of a Noon-day Sun* (740) is Mr. J. P. Nicolson's good and broad vista of a mill-stream, with the mill in the distance; a choice study of a serene white calm, soft, tender, and picturesque.—*Autumn, Blythburgh* (755), by Mr. W. H. Wilson, gives, with force, rich colour, and depth, a newly reaped cornfield under a blue sky.—*Marine* (807) is by Mr. G. R. Cordingley, and, so far as it goes, is a first-rate sketch and study of a grey sea, crossed by well-graded bars of brightest light.—*A Western Wood* (849) is by Mr. J. W. North, and with not superior skill represents what he has painted fifty times, with no change of character, colour, illumination, finish, or addition of that firmness of which the painter's long

ago mannered art and methods needed much.—We may conclude our notes on the landscapes here by calling attention to Mr. J. G. Naish's bright, powerful, and accomplished *West of the Gurnard's Head* (858), a luminous picture of diffused sunlight on a pure green sea, and its many belts of foam about the islets and headlands of Cornwall in a splendid summer effect.

As we are now taking leave of the oil pictures, we may mention one or two that we omitted in previous articles, and yet which deserve to have a few words. "*Duke*": a *Study of a Lion* (520), a head only, is certainly rough, and yet, artistically speaking, we prefer it to the same painter's more ambitious pictures of animals. It is by Mr. C. E. Swan, a noteworthy painter of beasts of prey. As a study of character it may be examined with Mr. Nettleship's *A Big Drink* (17), a life-size portrait of a tiger drinking greedily in a stream, which we like less than most of Mr. Nettleship's works.—In "*Possession's Nine Points of the Law*" (627) Mrs. H. Ward has painted with unusual skill and humour a quaint, long-haired pet dog ensconced on a cushion; his hide is first rate, and his expression full of character. The draughtsmanship is decidedly good. With this may be noticed *Gelet* (614), by Mr. W. F. Calderon, a very dramatic representation of the gallant hound of Wales who "saved Llewellyn's heir" from the fangs of the wolf. The struggle and the overthrow of the assailant are the forcible points of the legend, and they are adequately represented here. The surface of the picture is rather rough, the shadows and the drawing proper would gain by extra refining and finish. The background and accessories reveal the lamp too plainly; the colour is somewhat clay-like.—*Flowers of all Hue* (650), roses in a ginger-jar, is a fairly good example of M. Fantin-Latour's rare skill in such subjects; but the painter is not up to his mark in this exhibition. Still, the visitor should look at *Asters* (67), and the capital *Phlox* (792), pearl-white blossoms in a dark-green glass.

## SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 3rd inst. the first instalment of the Baring pictures, the property of Lord Revelstoke, the Hon. Francis Baring, and Mr. Stewart Hodgson. Drawing: J. M. W. Turner, *The Falls of the Tees, Yorkshire*, 771l. Pictures: E. W. Cooke, *Fishing-Boats Ashore*, 215l.; *A French Coast Scene, with fishing-boats and figures*, 152l. T. Creswick and W. P. Frith, *The Forest Farm, with figures by W. P. Frith*, 267l. W. Müller, *Children Fishing, Gillingham*, 420l. Anonymous, *The Archduke Albert, married to the Infanta Isabella, and The Archduchess Isabella Clara Eugenia, Governess of the Low Countries*, 110l. Mignard, *Portrait of Cardinal Mazarin*, 147l. A. Bronzino, *Leonora de Toledo, Duchess of Florence, wife of Cosmo de Medici*, 152l. D. G. Rossetti, *Dr. Johnson and his Lady Disciples at the Mitre Tavern*, 106l. W. Holman Hunt, *The Hiring Shepherd*, 414l. G. Mason, *The Cast Shoe*, 682l.; *A Girl driving Calves*, 388l.; *Blackberry Gathering*, 556l. J. C. Hook, "*Luff, Boy!*" 960l. Sir F. Leighton, *The Daphnephoria*, 3,937l.; "*Lieder ohne Worte*," 168l.; *Golden Hours*, 388l. J. Constable, *Hampstead Heath*, 2,677l. Decamps, *A Farmyard*, 168l. N. Largillière, *Miss Frances Stewart, Cousin of Charles II.*, 257l. Titian, *The Adoration of the Magi*, 115l. J. Hoppner, *Portrait of a Lady*, 420l. T. Gainsborough, *Mrs. Drummond, eldest daughter of the Hon. Thomas Harley*, 7,035l.; *Lady Rodney, wife of the first Lord Rodney*, 2,415l. Sir J. Reynolds, *Portrait of the Countess of Waldegrave*, 388l. Van Dyck, *Count Tilley, Commander of the Imperialists at the Storming of Prague*, 105l. Rubens, *Elizabeth Brandt, the artist's first wife*, 682l. Memline, *The Virgin Enthroned, with the Infant Saviour in her Arms*, 1,155l. Massini, *The Archduchess Isabella Clara Eugenia*, 141l.

## FINE-ART ESSAY.

At the Fine-Art Society's Rooms, New Bond Street, may be seen two very different exhibitions: coast views, sea-pieces, and landscapes in oil by Mr. John Brett, brilliant, powerful, and highly artistic; and the pen-and-ink satirical and humorous sketches of Mr. L. Sambourne, which were mostly designed for *Punch*, and are full of spirit and masculine character. Mr. Brett's exhibition consists of twenty-four "*Studies on British Coasts*," and three more ambitious pictures properly so called. The whole are valuable and exact studies of light, colour, geological formations, the sea under various aspects, and effects of weather and illumination. The best of them are '*The Camel River*' (No. 3), a capital representation of heavy rain, finely drawn and searchingly studied as to its local and general colour; '*Cardigan Bay*' (19), a fine, expansive view, full of air and light; '*The Rocket Cove*' (20), noteworthy for its foreshortening and solidity; and '*Shale Cliffs*' (21). Each of the three pictures is worthy of study, but we think '*Summer on the Cliffs*' (13) the best.

We are told by those who, we suppose, have his own authority for it, that "of artistic education Mr. Sambourne has had practically none." Of course, as a draughtsman designing for the woodcutter, all he required was good, or at least tolerable, drawing *per se*. So good, however, is his drawing that one would think he had when young practised long and carefully, and since that time never neglected the craft. The specimens before us, nearly two hundred and fifty in number, are far from being deficient in firm draughtsmanship—although it is true it is stiff and metallic—and in competent finish. They are, it is stated, due to the last five years, and no more, of the draughtsman's life. We do not recognize that "Pre-Raphaelitism of sentiment" which the gentleman who wrote the introduction to the catalogue claims for Mr. Sambourne. There is no sentiment about them, in fact; but it is easy to appreciate the vigorous humour, the masculine vein of satire, and the sparkling wit of several of the best. We cannot, of course, do more than name the choicest of this extremely rich result of five years' work. They are the original drawings (40 to 45) of designs to illustrate Kingsley's '*Water Babies*,' designs full of fancy and spirit; '*The Grand Tour à la Mode*' (58); '*Israel and Egypt*' (68), a capital illustration; '*Burns versus Burns*' (82), where, in the heartiest way, the poet dogs his living namesake, the agitator (this is probably the most animated design of all); '*Out in the Cold*' (105); a capital hit at the vanities of Bumbleton, called '*Proposed Heraldic Device of the London County Council*' (109); and '*Worth Cultivating*' (131).

THE annual meeting of the Royal Archaeological Institute will be held in London from Tuesday, July 11th, to Wednesday, July 19th. Viscount Dillon is to preside. Dr. Freshfield will preside over the Architectural Section, and Mr. J. Willis Clark will be its Vice-President. Mr. Dinham Atkinson being the Secretary. Of the Antiquarian Section Mr. C. H. Read and Mr. George Payne will be the Vice-Presidents, while Mr. L. L. Duncan is to be the Secretary. Who is to be the president is not fixed. The President of the Historical Section will be Mr. Maxwell Lyte, Dr. Charles Cox and the Very Rev. J. Hirst the Vice-Presidents, and Mr. Charles Welch the Secretary. On Tuesday, July 11th, the Lord Mayor will receive the association at Guildhall, and Lord Dillon will deliver his address. The Charterhouse, St. Bartholomew the Great, and St. John, Clerkenwell, will be visited. In the evening the Library Committee of the Corporation will hold a soirée in the Guildhall Museum. On July 12th Lambeth Palace, the Abbey Church of Westminster, Ashburnham House, Westminster School, and



the Abbey buildings will be visited, and the Lord Mayor will receive the members at the Mansion House. Thursday, the 13th, will be devoted to St. Paul's, the Tower, and All Hallows, Barking; Friday, the 14th, to Hampton Court; Saturday, the 15th, to Windsor Castle and Eton; Monday, the 17th, to the Temple Church, Middle Temple Hall, and Rolls Chapel. In the evening the London and Middlesex Archaeological Society will hold a reception. On Tuesday, the 18th, the churches in the City of London built by Sir Christopher Wren, which the railways and the Bishops of London have not destroyed, will be inspected. On Wednesday, the 19th, the association is to visit Hatfield.

THE meeting of the Cambrian Archaeological Association will this year take place at Oswestry at the end of August. Mr. Stanley Leighton, M.P., will preside.

THE Société Française d'Archéologie will hold its annual meeting at Abbeville from June 27th to July 4th. Some of its members propose to spend a week in England, starting from Dover on July 5th, visiting Dover, Canterbury, Rochester, Maidstone, Battle Abbey, and Hastings, and afterwards joining the Archaeological Institute in London.

MR. JOHN MALCOLM of Pottaloch, one of the most intelligent and sympathetic collectors of works of art in Great Britain, and for many years one of the most generous of lenders, died on the 30th ult., aged eighty-three. He was almost the last of the old group of collectors, whose accomplishments equalled their wealth, and who cherished a sincere love for the higher form of design.

MR. T. J. LARKIN exhibits at the Japanese Gallery, 28, New Bond Street, after this week, a number of works by various English artists.

MR. J. B. MUIR, of 34, Wardour Street, asks assistance for a descriptive catalogue he is compiling of the engraved works of J. F. Herring, sen.

THE Salon, which opened on the 1st of May, will be closed on the 30th inst.

THE Académie des Inscriptions has awarded the Stanislas-Julien prize of 1,500 francs, for the best work relating to China, to Prof. Terrien de Lacouperie for his 'Catalogue of Chinese Coins' (Early Period), which we reviewed a fortnight ago.

THE acting editor of *Archæologia Oxoniensis* writes on June 3rd:—

"As I find that two mistakes in names, of the same kind as two of those commented on by the writer of a notice in last week's *Athenæum*, occur in the notice itself, I venture to think that they cannot be so very careless after all. One was the omission of a second initial in a name well known to the writer, whilst the other name does not appear to have been familiar to him, or he would have spelt it Letherby instead of Leathaby. The mistake in a name like Dryden was simply unaccountable."

We have to apologize to the editor of *Archæologia Oxoniensis* for having corrected only one of the mistakes he made in Mr. Lethaby's name, a mistake which he repeats in his present note. The true spelling is as we now give it. We made no mistake in the initials of the four corrected names; but one of Mr. F. J. Haverfield's initials was omitted in an earlier part of the notice, and we suppose our correspondent refers to that.

## MUSIC

### THE WEEK.

COVENT GARDEN OPERA.—'La Juive'; 'Les Pêcheurs de Perles'; 'Faust'; 'Tannhäuser'.  
ST. JAMES'S HALL.—Philharmonic Concerts; Sarasate Concerts; Richter Concerts.

It does not seem likely that a renewed lease of popularity is in store for Halévy's 'La Juive' in London. At the performance on Thursday last week there was but a

scanty audience, though more justice was rendered to the work than at the recent revival at Drury Lane. The part of Rachel was impersonated by Mlle. Vasquez, a new-comer, who produced a highly favourable impression. Her voice is powerful throughout its compass and of fairly pleasant quality, and her style is essentially dramatic. Mlle. Sigrid Arnoldson was sympathetic as the Princess, and M. Plançon superb as the Cardinal. Signor Giannini resumed his fine impersonation of Eleazar, and restored some of the music previously omitted. More care was also bestowed on the stage arrangements, and altogether the performance was calculated to afford satisfaction to the admirers of the work.

The first two acts of Bizet's opera 'Les Pêcheurs de Perles' preceded 'Cavalleria Rusticana' on Saturday, mainly with the object of enabling Madame Calvé to display her beautiful vocalization as Leila, a part in which she has recently won success at the Paris Opéra Comique. The growing practice of mutilating works cannot be commended, though it must be admitted that Sir Augustus Harris is placed on the horns of a dilemma owing to the popularity of the brief operas of Mascagni and Leoncavallo. When 'The Pearl Fishers' was first performed in London in 1887, under Mr. Mapleson's management, its merits and demerits were fully discussed (*Athen.* No. 3105), and there is nothing further to say concerning the early effort of the composer of 'Carmen.' Saturday's performance was certainly calculated to place its beauties in the most favourable light before the audience, Signor de Lucia, in spite of his hard and tremulous voice, and Signor Ancona, in spite of occasional false intonation, singing with much artistic effect as the rival lovers of the Cingalese priestess.

On Tuesday 'Faust' served for the reappearance of M. Édouard de Reszke as Mephistopheles and the début of a Signor Salvaterra in the titular rôle. The Polish artist's grand voice remains unimpaired, but he still develops his tendency to overdo the business of the part, particularly in the third act. The new-comer was not successful. His appearance is unprepossessing, and his voice is too small for Covent Garden, though on two or three occasions he managed to sustain high notes *forte* and ridiculously prolonged. Miss Esther Palliser was charming, if vocally somewhat weak, as Marguerite.

At the time of writing it is by no means certain that the promises concerning the performances of Wagner's works in German will be fulfilled, negotiations with competent conductors having failed. With the business arrangements of Covent Garden we have nothing to do, but meanwhile it must be recorded that the Wagner cycle commenced on Wednesday evening with the eminently unsatisfactory Italian version of 'Tannhäuser.' Regarded simply as vocalists, the principal members of the cast were fully equal to their duties. Signor Vignas sang excellently in the titular part, but he addressed himself persistently to the audience, never paying the slightest attention to those on the stage. Madame Albani's voice remains unimpaired, but she injures her impersonation of Elizabeth by the affectations to which a *prima donna* is prone; and the engagement of a mature

performer for this character, and a young and vocally inferior artist for that of Venus, is a simple reversal of the Wagnerian idea. By far the best embodiment was that of Wolfram, by Signor Ancona. We have rarely heard the music better sung, or seen the character impersonated with more dignity and self-restraint. Herr Wiegand was, as usual, impressive as the Landgrave, although his pronunciation of Italian was rather defective. The orchestra was spirited, but decidedly coarse; and the stage arrangements, more particularly in the third act, were clumsy and ineffective. It seems hopeless to expect an adequate mounting of this most spectacular of all Wagner's music-dramas.

One of the most successful concerts of the season was that of the Philharmonic Society on Thursday last week, in which two of the eminent foreign composers who will be presented with the honorary degree of Doctor in Music next week at Cambridge took part. M. Tschalkowsky's symphonies have been strangely neglected here, that in *f* minor, No. 4, being now performed for the first time in London, though it was composed many years ago. The first movement is rather vague and discursive, and the themes are not particularly interesting. Far more fresh and effective are the *andantino in modo di canzone*, and the *scherzo pizzicato ostinato*, in which the national element is traceable. The final movement is full of surging energy; and splendidly rendered as it was under the composer's direction, the symphony unquestionably made a profound impression. M. Saint-Saëns's masterly rendering of his own Pianoforte Concerto in *g* minor, No. 2, is too well known to need further description. The French master was also represented by his piquant symphonic poem 'Le Rouet d'Omphale.' Sterndale Bennett's overture 'The Naiades' completed the instrumental selections, and Miss Macintyre sang 'Bel raggio' and 'Isolde's Liebestod,' being more successful in the Wagner excerpt than in that of Rossini.

At his first orchestral concert this season last Saturday Señor Sarasate brought forward for the first time a Fantaisie Norvégienne in *A*, in three movements, by Édouard Lalo. It possesses but few of the characteristics of Scandinavian music, and at a first hearing, at any rate, it seemed rather tedious and commonplace. The Spanish violinist gave his brilliant interpretation of Beethoven's Concerto, but he was heard to the fullest advantage in Dr. A. C. Mackenzie's clever 'Pibroch,' his rendering of which remains unapproachable. Under the direction of Sir William Cusins fair performances were secured of Mozart's Symphony in *g* minor and Wagner's Vorspiel to 'Die Meistersinger.'

A successful commencement was made to the Richter Concerts on Monday evening. The programme was purely orchestral and mainly of the usual pattern, Wagner being represented by the Vorspiel to 'Die Meistersinger' and the 'Charfreitagszauber' from 'Parsifal,' Liszt by the hackneyed Hungarian Rhapsody in *f*, No. 1, and Beethoven by the Symphony in *c* minor. The playing of the orchestra was marked by the usual virility and strongly contrasted colouring, but the energy of the brass might be repressed with advantage. A novelty at these con-

certs was Smetana's symphonic poem 'Vltava,' the second of a cycle of three bearing the collective title of 'Mein Vaterland,' the separate names of the others being 'Vysehrad' and 'Libussa.' The design of the Bohemian composer in 'Vltava' is to suggest the course of the river Moldau, and the work is divided into seven sections, which, however, are all connected though they all bear distinctive titles, such as 'The Two Sources,' 'A Forest Hunt,' 'The St. Johann Rapids,' and the like. The music is delightfully fresh and piquant, and would prove effective without the assistance of a programme. The remaining symphonic poems should be brought forward when opportunity permits.

#### CONCERTS AND RECITALS.

THE concert given by Mlle. Chaminade in conjunction with Mr. and Mrs. Oudin, on Thursday afternoon last week at St. James's Hall, was so well attended that the talented French composer and pianist may regard herself as having attained a remarkably high position in the esteem of English amateurs. The programme consisted entirely of her songs, vocal duets, and *salon* pianoforte pieces, in which a certain measure of sameness was noticeable, though for the most part they were piquant and melodious, and, in Mlle. Chaminade's native tongue, *spirituel*, a term for which we have no exact equivalent. Concerning the interpretation of the programme, words of praise without qualification may be used.

Little Raoul Koczalski gave his first recital at St. James's Hall on the following afternoon, and played Beethoven's Sonata in c minor, Op. 10, No. 1; Chopin's 'Marche Funèbre'; other minor pieces by the Polish composer; and items by Paderewski, Tschaiowsky, Mendelssohn, Schubert, Rubinstein, Moszkowski, and himself. On the whole, the impression he made at his previous recitals in the Princes' Hall was well sustained, but further detailed remarks are not at present required.

In artistic importance the concert in the Albert Hall on Saturday afternoon, at which Madame Patti appeared, was rather below than above the average, as even an orchestra was considered unnecessary. The *prima donna* was in fine voice, and certainly displayed well-preserved vocal ability of an extraordinary kind. The solos set down for her were Verdi's 'Ah, fors'è lui,' Mascheroni's effective 'Ave Maria,' and Tosti's 'La Serenata,' the customary encores being demanded and granted.

The concerts of Monday afternoon included the second so-called violin recital of M. Tivadar Nachéz at St. James's Hall, and the first of Mr. Edgar Haddock's chamber performances at the Steinway Hall. The programme of the former included three tastefully written new pieces from the pen of the Hungarian violinist, whose popularity seems to be increasing, Tartini's sonata 'Il Trillo del Diavolo,' Bach's Chaconne, and several other items. Mr. Eugene Oudin gave variety to the entertainment by his admirable selection of songs.

Mr. Haddock's scheme was made up of the music of Schubert and Schumann, including the former composer's Rondo Brilliant in b minor, Op. 70, and the latter's Sonatas in a minor, Op. 105, and d minor, Op. 121, the zealous and able Leeds violinist being accompanied at the pianoforte by a very youthful, but certainly promising artist, Miss Pauline Sant Angelo.

The much advertised female prodigy pianist Frieda Simonson, aged eight years, made her first appearance at St. James's Hall on Tuesday afternoon, but, perhaps happily for herself, she did not create an extraordinary impression. A beautifully pure and liquid touch and singularly crisp fingering and phrasing were certainly displayed to most advantage in pieces by com-

posers for the harpsichord, including Bach, Rameau, Couperin, Scarlatti, and Handel. Throughout her commendably brief programme Miss Simonson displayed intelligence far above the average, and we agree with those who recommend her prompt withdrawal from the platform that her gifts may be trained gently rather than forcibly.

A pleasant chamber concert was given by Miss Zimmermann, in association with the Shinner Quartet, consisting of ladies, at the Princes' Hall on Tuesday evening. The programme included Beethoven's Quartet in b flat, Op. 18, No. 6; Dvorak's Quintet in A, Op. 81; Schumann's Piano and Violin Sonata in A minor, Op. 105; and smaller items. Miss Louise Phillips was thoroughly acceptable as the vocalist.

#### MUSIC IN MUNICH.

May 30, 1893.

THE twenty-ninth meeting of the Allgemeine Deutsche Musikverein was held last week at Munich. This society, the aims of which are somewhat similar to those of our Incorporated Society of Professional Musicians, was founded by Liszt in 1859. It has sought to advance the claims of musical art by the institution of periodic festivals at which opportunities should be given to young and rising composers of bringing their works to a hearing in public. The revival of neglected masterpieces, as especially has been shown in the case of Bach and Berlioz, has also been among its aims. Such meetings as those of this society furnish a striking contrast to our provincial festivals, which are given in the name of charity, and are, therefore, but too often bound down to an attractive and familiar programme. These are held in the name of art, and for art's sake alone; no monetary profit is needed, and generally some potentate has been found to guarantee any possible deficit. The present meeting was held "under the munificence" of the Prince Regent of Bavaria. Of the previous twenty-eight meetings, twenty-seven were held at eighteen different cities of Germany and one at Zurich. The operations of the Association on the present occasion included two orchestral and vocal concerts, and two for chamber music. They were supplemented, however, by three operatic performances in the Royal Court Theatre, to which free admission was generously accorded to members of the Association. The band on all occasions was that of the Royal Court Opera; it had evidently been carefully drilled beforehand, for on coming together with the soloists and choir at their full rehearsals there was nothing for the several conductors (the Herren Levi, Fischer, Porges, Ritter, Gorter, Abel, Kellermann, Auer, and D'Albert) to do beyond adding the last few finishing touches.

For the orchestral concerts the works drawn upon were pretty equally divided between the three great deceased masters Berlioz, Liszt, and Wagner; while living composers were represented by Eugen d'Albert, Anton Bruckner, Albert Gorter, E. von Mihalovich, A. Ritter, H. Sommer, R. Strauss, and P. Tschaiowsky. With the exception of Jensen and Smetana, living composers alone contributed to the chamber music concerts, viz., D'Albert, Brahms, R. Kahn, E. Lassen, M. E. Sachs, A. Sandberger, and E. Uhl. A detailed account of each work presented would carry me far beyond the mark; with the statement that the programmes were exceptionally well designed to exhibit the earnestness of purpose which still obtains among the rising generation of German musicians, I shall restrict myself for the most part to speaking of the most important of the novelties brought forward. But, as justice should first be done to the dead, I may say that Berlioz was represented by the fine scene and air for Cassandre, from the first act of 'La Prise de Troie,' which was splendidly declaimed by Frau

Louise Reuss-Belce. Liszt was represented by his setting of Psalm xiii. and by his symphonic poem 'Die Ideale.' The first named is one of his most inspired works, and one which, as he himself said, was "more prayed than composed." For its due effect, as we learn from one of his recently published letters, it requires a dramatic tenor, who must sing as if he were praying, bewailing his sins, and lamenting, and must be able to rise to thanksgiving and religious inspiration. All this is found in its exponent, Herr Vogl, who was thoroughly cognizant of his duties. No less at home with their task were the members of the choir, who had studied their parts under Herr Porges, the famous driller of the "Blumen Mädchen" at Bayreuth, who conducted the performance. A further hearing of this thoroughly beautiful and impressive work could not but make one feel regret and astonishment that it should not again have been heard in London since its introduction there by the late Walter Bache in 1873 and 1875. It was with similar feelings that I listened to Liszt's 'Die Ideale,' which Mr. August Manns brought forward at the Crystal Palace in 1881, but has not repeated. This symphonic poem is based upon Schiller's poem, which was aptly designated by Lord Lytton as an "elegy on departed youth." Liszt has supplemented it by an apotheosis, in which the motives of its first section are jubilantly emphasized. At this date, whatever may have been the case in 1881, it sounds perfectly clear and comprehensible, and would well bear repetition. Its effectiveness was proved on the present occasion by the admirable interpretation which Prof. Kellermann secured for it. By way of imparting a festive character to the meeting, Wagner's 'Huldigungs-Marsch' and 'Kaiser-Marsch' were included in the scheme. As a quasi-novelty, the "Grals-Erzählung" from 'Lohengrin' in its original (unpublished) form was splendidly delivered by Herr Vogl. It includes a second strophe to "Lohengrin's Narration," as we know it in the opera, which, as I learned from Siegfried Wagner, Wagner cut out almost as soon as it was written. Wagner knew very well what he was about, and was quite right in deleting it, for any delay at this point in the opera would be disastrous. In the concert-room it is otherwise, and the present version, for the performance of which Madame Wagner gave an unwilling consent, is decidedly preferable to the combination of "Lohengrin's Narration" with his "Farewell to the Swan," which we have sometimes experienced in London.

Turning now to the works of living composers, it may unquestionably be asserted that the "lion" of the festival was found in the person of Eugen d'Albert, whom we may certainly claim as our own, seeing that he was born at Glasgow (April 10th, 1864), and received his early musical education at the Kensington Training School for Music, the predecessor of the Royal College of Music. It will be within the recollection of many that in October, 1881, he came forward at a Richter Concert with a pianoforte concerto, which, as the work of a boy of sixteen, was as astonishing as Mendelssohn's Octet, composed at the same age. Great things were expected of him, nor has hope been disappointed. The first proof he gave of his determination and self-criticism was at the Crystal Palace in April of the following year, when, after spending the winter at Vienna with Dr. Richter, he was engaged to play this same concerto. It was then found that he had overhauled his work to such an extent that the last three movements were altogether discarded, and that the first, and that in a revised form, alone remained. This he played on that occasion, but it has not been published. Since that date he has made Germany his home, but his artistic capacity as pianist and composer he travelled far and wide, even to Russia and the United States, and looks forward to revisiting England at no distant period. He has been twice married, his present wife being Teresa Carefo-



who three years ago made her mark in London as a pianist, and has since made extraordinary progress. Appearing in the triple capacity of pianist, composer, and conductor, D'Albert came forward with three of his latest compositions, viz., a Pianoforte Sonata in F sharp minor, Op. 10; a String Quartet in E flat, Op. 11; and a Concerto for pianoforte and orchestra in E major, Op. 12. That the sonata and quartet are respectively dedicated to Bülow and Brahms might be regarded as a declaration of faith in the refining influence and classical tendencies of these masters. Both are couched in classical form, and are strongly marked by the individuality of style, both as regards matter and treatment, which D'Albert has now attained. In the concerto—dedicated to the eminent pianist Pauline Erdmannsdorfer-Fichtner, once a favourite pupil of Liszt's—he has allowed himself more freedom. It might be said to consist of a well-developed quick movement, interrupted by a passionately melodious *adagio* and a singularly piquant *scherzo*. For these times of hurry and bustle he seems to have hit upon the proper form for a work of this class. It combines all the characteristics of the traditional three-movement concerto, but within a more restricted compass. Reverting to the sonata, it may be said that no more grandiose work of the kind has appeared in recent times. That sonata form is not yet dead, as some would have us believe, and that there is still something to be done in this direction, D'Albert has fully proved. A well-wrought-out first movement, in which the repeat of the first section is not disdained, gives place to a thoroughly Beethovenish theme, with four highly ingenious variations and *coda*. The climax of grandeur is reached in the *finale*, which consists of a short prelude, followed by a gigantic double fugue, the like of which has not been seen for many a long day. Here scholastic contrapuntal devices are combined with the most modern pianistic treatment, the style of which might be aptly described as being near akin to that of Tausig's well-known arrangement of Bach's Toccata in D minor. Since the retirement of Madame Schumann, Bülow, and Rubinstein, D'Albert has been regarded by German critics as unquestionably the greatest of living pianists. As he himself appeared as the exponent of his sonata, it was heard under the best of circumstances. His quartet is a genial work, which Mr. Arthur Chappell, ever on the look out for deserving novelties, might safely venture upon. The *scherzo*, which is remarkable for its muted and *pizzicato* effects, would alone ensure its success. Its performance was safe in the hands of the Herren Walter, Ziegler, Vollnhals, and Bennat. The applause which followed both the sonata and the quartet was quite uproarious, and found its culminating point after the concerto, which was splendidly rendered by Frau D'Albert-Careño, to her husband's conducting.

It was pleasant to renew acquaintance with Leopold Auer, who, as a fêted guest from St. Petersburg, shared the honours with the D'Alberts. How well I recall his unsurpassably broad and mellow tone of more than twenty-five years ago, when he first appeared at Ella's Musical Union! Since that date it has increased in volume, and he has long been universally regarded as one of the most accomplished of living violinists. He came forward as the exponent of Tchaikowsky's Concerto in D, Op. 35, a work which deserves to be better known. Though the opening movement is rather spun out, there is a wondrous charm about the canonetta; and the *finale*, based upon Russian themes, is as lively and as full of humour as Tchaikowsky's 'Komarinskaja.' He gave a splendid rendering of it, and afterwards seemed to take great interest in conducting his friend Tchaikowsky's orchestral fantasia 'Francesca Rimini,' Op. 32. This is based upon an episode in Dante's 'Inferno,' and certainly presents the *ne plus ultra* of 'programme'

music, for in its realism it goes far beyond the 'Orgy of Brigands' in Berlioz's 'Harold,' Liszt, in his 'Dante' Symphony, has touched upon the same scene, but wisely confined himself to the poet's conversation with the unhappy lovers, Paolo and Francesca. Tchaikowsky, on the other hand, has made it his chief aim to depict their surroundings—a mighty rushing wind, the shrieks and groans of the tormented, and other horrors. This he has succeeded in doing in the most drastically realistic manner imaginable. True, the hubbub ceases for a while when the poet's interview with the lovers is described in a very beautiful and touching manner, but only to return with redoubled fury. Music here has become more than a language: the thing itself. As a piece of orchestral scoring it is enormously clever, but one listened to it with feelings of wonderment as to how it is done rather than with satisfaction.

Among the orchestral novelties a symphonic poem, 'Ideal und Leben,' composed and conducted by Albert Gortner, of Munich, was the most ambitious. As we learned from a few lines in the programme-book, it is an attempt to illustrate the fact that the man who in youth has lost his ideal through overweening ambition finds it again only after having triumphantly passed through the storms of life. Though far too much spun out and over-elaborated, it contains a wealth of idea and sentiment which bodes well for the future of its composer, who is still young. Alexander Ritter, the well-known composer of the two popular one-act operas 'Der faule Hans' and 'Wem die Krone?' came forward with a new work entitled 'Olafs Hochzeitsreigen,' which he has modestly designated as a "symphonic waltz" for orchestra. It would be more accurately described as a "symphonic poem in waltz form," for it tells a story, which is that of a knight who made a secret engagement with the daughter of his king. When the king discovers this, his rage knows no bounds. He, however, allows the match to proceed. The pair are duly married and join the wedding dance. As midnight strikes, the executioner enters and dispatches them. A gruesome subject. But the composer has made the best of it; the love of the lovers and the rage of the king are cleverly contrasted by the aid of glowing orchestral colouring, and the work is as effective as it is, happily, short. An extremely well-designed, but somewhat old-fashioned *scherzo*, from an unpublished symphony by the Russian composer E. von Mihalovich, would probably have had a better chance if it had been given in its proper place, viz., in conjunction with the entire work. Though, from an artistic point of view, there was not a fault to find in it, it failed to make its effect.

Apart from songs and Liszt's Psalm, the only vocal work brought forward was a setting, by Richard Strauss, of a portion of Goethe's 'Wanderers Sturmlied,' for six-part chorus and orchestra, Op. 14. It is, perhaps, to be regretted that he should have made choice of one of the most obscure of Goethe's poems, for the due explanation of which Goethe himself found it necessary to devote a chapter in his 'Wahrheit und Dichtung,' and still more that not a word of explanation of either poem or music was offered in the programme-book. As Richard Strauss is admittedly one of the most rising composers of the day, and as, if Dr. Richter keeps his promise of performing his symphonic poem 'Don Juan,' we may look forward to making a nearer acquaintance with him at no distant date, I will only add that this work struck me as being an outcome from Brahms's 'Schicksalslied' and 'Reverie for Alto,' both of which stand in need of explanation before one can appreciate the music, but on a much more elaborate and extended scale. Enormously difficult, and bravely attacked by the choir under Herr Porges's direction, its effect, as a broadly flowing stream of polyphonic vocal har-

mony against an elaborate and independent orchestral accompaniment, was something quite unprecedented.

As regards the chamber instrumental works, it must suffice to enumerate them. The list included a Trio by R. Kahn, a 'cello sonata by E. Uhl, Brahms's Clarinet Quintet, a violin sonata by A. Sandberger, and a string quartet, 'Aus meinem Leben,' by F. Smetana, which, equally with D'Albert's, calls for Mr. Arthur Chappell's attention.

Thanks are specially due to Herr Otto Lessmann, editor of the *Allgemeine Musik Zeitung*, for his foresight in making up for the deficiencies of the programme-book by issuing a special supplement to his paper, freely distributed and containing analyses of the most important of the new works. C. A. B.

#### PERFORMANCES NEXT WEEK.

- MON. Mr. Edgar Haddock's Concert, 3, Steinway Hall.  
 — Mr. W. H. Berton's Concert, 3, Collard & Collard's Rooms.  
 — Miss George Grossmith's Recital, 3, St. James's Hall.  
 — Musical Artists' Society, 8, St. Martin's Hall.  
 — Miss Winifred Robinson's Concert, 3, Princes' Hall.  
 — Richter Concert, 9.30, St. James's Hall.  
 — Covent Garden Opera.  
 TUES. Mr. Reginald Somerville's Vocal Recital, 3, Grafton Gallery.  
 — Signor Buonaiuti's Pianoforte Recital, 3, Princes' Hall.  
 — Mlle. Glardoni's Concert, 3, Collard & Collard's Rooms.  
 — Musical Guild Chamber Concert, 8, Kensington Town Hall.  
 — Mrs. J. Greenhill's Concert, 8, St. Martin's Hall.  
 — Mr. Ernest Fowler's Brahms Concert, 8, Princes' Hall.  
 — London Organ School Orchestral Concert, 8, Fortman Rooms.  
 — Covent Garden Opera.  
 WED. Miss H. Kruger Vellhausen's Concert, 3, Collard & Collard's Rooms.  
 — Sir W. G. Cousins's Concert, 3, St. James's Hall.  
 — Mr. Liebh's Pianoforte Recital, 3, Steinway Hall.  
 — Covent Garden Opera.  
 THURS. Sir Augustus Harris's Operatic Concert, 3, St. James's Hall.  
 — Madame Caravoglia's Concert, 3, Prince of Wales's Club.  
 — Mr. Arthur Wellesley's Matinée, 3, St. James's (Banqueting Hall).  
 — Philharmonic Concert, 8, St. James's Hall.  
 — Covent Garden Opera.  
 FRI. M. Stojowski's Pianoforte Recital, 3, St. James's Hall.  
 — Trio Parisien Concert, 3, Steinway Hall.  
 — Madame Leffelt's Concert, 3.30, Collard & Collard's Rooms.  
 — Royal College of Music Concert, 3.30, Collard & Collard's Rooms.  
 — Covent Garden Opera.  
 SAT. Señor Sarasate's Orchestral Concert, 3, St. James's Hall.  
 — Nonconformist Annual Festival, Crystal Palace.  
 — Covent Garden Opera.

#### DRAMA

##### THE WEEK.

COMEDY.—Performances of the Independent Theatre: 'Leida,' in Three Acts, by Josine Holland. Translated by A. Teixeira de Mattos. 'At a Health Resort,' by H. M. Paull.

TERRY'S.—'Foreign Policy,' by Conan Doyle; 'Bud and Blossom,' by Lady Colin Campbell; 'An Interlude,' by Mrs. W. K. Clifford and W. H. Pollock; 'The Three Wayfarers,' by Thomas Hardy; 'Becky Sharp,' arranged by J. M. Barrie.

THERE is some intention in the 'Leida' of Josine Holland, which constitutes the latest production of the Independent Theatre. So inadequately is it expressed, however, that it is scarcely entitled to recognition. In one of the most inspired of her later poems, 'A Musical Instrument,' Mrs. Barrett Browning tells how

The true gods sigh for the cost and pain

involved in making a poet out of a man. Substitute for "poet" artist, and the teaching of the Dutch dramatist is the same. To English ears, at least, the manner in which the lesson is conveyed is less convincing than comic. After her mother's death Leida has lived with her henpecked grandfather and her virtuous and shrewish aunt. Conscious of undefined longings, and aware that her mother has been an artist, she dreams of taking to the stage. Before succeeding in so important a step some education in suffering is necessary. Her uncle, who, like her mother, has had a past, returns, pays her attention of the sort permissible in Holland between uncle and niece, and is accepted by her as a lover. Like Lydia Languish, moreover, she is bent upon an elopement, which she gravely proposes. Shortly after his qualified acceptance of her scheme she catches him kissing a milkmaid who comes on the stage purposely to be kissed. A light dawns upon

her, the knowledge of good and evil has quickened in her heart, and her education as an artist is complete. She dismisses her suitor, sheds a few tears, and announces her intention to take to the stage. Something like sacrilege is involved in a comparison between this poor and incoherent stuff and Mrs. Browning; but the point of resemblance indicated exists. The representation was wholly amateurish, as was that of 'At a Health Resort,' a feeble sketch by Mr. H. M. Paull.

To produce five one-act plays by English authors, most of them unacted, as has been done by Miss Achurch at Terry's Theatre, is a bold and praiseworthy effort. In two cases, at least, the result was unpleasant, and in no case was it wholly satisfactory. The prettiest piece of the five was 'An Interlude,' by Mrs. W. K. Clifford and Mr. W. H. Pollock, presenting a love scene at midnight in a garden. With much warmth the hero tells the heroine that he loves her, and wins from her a similar confession and a kiss such as Paolo pressed on the lips of Francesca. All was, however, *manqué*. The hero might love her, but must marry elsewhere, and the parting was, nominally at least, final. In the hands of Miss Achurch and Mr. Herbert Waring the performance had a pleasant dream-like effect. 'Foreign Policy' is a social sketch showing the subjugation (for his good, of course) of a wily diplomatist by a still more wily wife. 'Bud and Blossom,' announced as an up-to-date farce, is only distinguishable from out-of-date farce by a little added improbability.

'Becky Sharp,' on which many expectations had been built, proved most disappointing of all. The fault seems, however, in the exposition rather than in the dramatist. The concluding scenes of 'Vanity Fair,' including the wooing of Jos Sedley by Becky, the temporary emancipation of Dobbin and his recapture, and other matters of the sort, are drawn directly from Thackeray, whose language is continually employed. Always difficult is the task of reconciling one to presentations of characters with which one has been familiar since childhood. Of the exponents of Thackeray Miss Achurch has selected one only wins acceptance. Miss Annie Hughes presents fairly the sentimental Amelia. Miss Achurch over-accentuates the character of Becky, of which she should be an ideal exponent; and the surroundings—sufficiently capricious at that time—of "Lady Crawley" are too unpleasantly and unskilfully realized. The remaining characters cannot be accepted at any price.

'The Three Wayfarers' of Mr. Hardy is the most dramatic of the five pieces. It presents Timothy Sommers, the escaped convict, taking refuge in the cottage near Casterbridge, and compelled to hob-nob with the hangman, come down to take part in his execution. The pictures of country life are capital, and the performance, though too violent at the close, is effective.

#### Dramatic Gossip.

MR. BEERBOHM TREE'S lecture on 'The Imaginative Faculty,' delivered at the Royal Institution, will shortly be issued by Messrs. Elkin Mathews & John Lane, with a new portrait of Mr. Tree by the Marchioness of Granby.

The same firm are about to issue Mr. Oscar Wilde's play 'Lady Windermere's Fan,' with cover and title-page designed by Mr. Shannon. This will be the first of a series of Mr. Wilde's comedies.

THE demise of Edwin Booth, long anticipated, took place on Wednesday at the Playgoers' Club, New York. Mr. Booth had been frequently seen in England, and in emotional parts, such as Triboulet and Lear, won high recognition. Like most actors since the days of Kean, he was a character actor rather than a tragedian, and was seen to little advantage in heroic parts. He was born in 1833 in Hartford County, Maryland, and at an early age accompanied his father, Junius Brutus Booth, on theatrical tours. In May, 1857, he appeared in New York as a "star," playing Richard III. In 1861, at the Haymarket, he filled a round of characters, including Shylock, Sir Giles Overreach, Richard III., and Richelieu. In 1869 he opened Booth's Theatre, New York, his management of which ended in disaster. In 1880 he was again in London, and played at the Princess's, the Lyceum, Othello, Iago, Shylock, Petruchio, and Bertuccio in 'The Fool's Revenge.' His subsequent performances with Mr. Irving at the Lyceum attracted much attention. Mr. Booth was the most noteworthy and the best of American actors of our day. His health had of late years failed him.

'THE MERCHANT OF VENICE,' which has not now been seen for five or six years, was revived on Saturday afternoon last at the Lyceum. Mr. Irving, of course, reappeared in his popular rendering of Shylock, and Miss Ellen Terry was once more admirable as Portia. Among the features in the cast were the Antonio of Mr. Haviland, Mr. Howe's Duke, Mr. Terriss's Bassanio, Mr. Cooper's Gratiano, Miss Phillips's Nerissa, and Miss Coleridge's Jessica. On Wednesday afternoon 'Olivia,' Mr. Willis's four-act version of 'The Vicar of Wakefield,' was given.

'A SCRAP OF PAPER,' one of many versions of Sardou's 'Les Pattes de Mouche,' has been revived at the Avenue Theatre, with Mr. and Mrs. Kendal in the characters they assumed eighteen years ago at the Court Theatre. These parts suit them admirably, but there is some regrettable over-acting. This will, it is understood, be the last revival of the Kendal season at the Avenue, now rapidly approaching its close.

MR. WYNDHAM, who has never quite recovered from the effects of influenza, contemplates, for the purpose of a sea voyage, withdrawing 'The Bauble Shop.' If this purpose is carried out, the Criterion will pass temporarily under other management.

FOR the new season of the Independent Theatre, to open in October next, Mr. Grein promises 'William Rufus,' by Michael Field, to be given without scenic accessories; 'The Black Cat,' a play in three acts, by Dr. Todhunter; 'A Family Reunion,' a play also in three acts, by Frank Danby; 'Salve,' a one-act play, by Mrs. Oscar Beringer; 'The Death of Count Godfrey,' by Messrs. Walter Besant and W. H. Pollock; Mr. Archer's translation of Ibsen's 'Wild Duck'; and 'The Heirs of Rabourdin,' translated by Mr. A. Teixeira de Mattos from Zola. 'La Princesse Maleine' of M. Maeterlinck is to be given by marionettes. Strindberg's 'Father' is being translated by Mr. J. H. McCarthy; and Mr. G. Bernard Shaw will supply a new play.

TO CORRESPONDENTS.—J. W. Y.—N. H.—W. O. H. H.—W. R.—received.  
No notice can be taken of anonymous communications.

#### TERMS OF SUBSCRIPTION BY POST.

To all parts of the United Kingdom.

For Twelve Months...	...	...	...	15	3
For Six Months...	...	...	...	7	8
For all Countries within the Postal Union.					
For Twelve Months...	...	...	...	15	0
For Six Months...	...	...	...	8	0

## SAMPSON LOW, MARSTON & CO.'S NEW BOOKS.

AT ALL LIBRARIES.

### WITH CAPTAIN STAIRS TO KATANGA.

By JOSEPH A. MOLONEY, L.R.C.P. F.R.G.S.,  
Medical Officer of the Expedition.

With Map and Illustrations. Crown 8vo. cloth, 8s. 6d.

### WOMAN'S MISSION: a Series

of Congress Papers on the Philanthropic Work of Women by eminent Writers. Arranged and Edited with a Preface and Notes, by the Baroness BURDET COUTTS. Royal 8vo. cloth extra, 10s. 6d.

SECOND EDITION JUST PUBLISHED.

### The BEST TOUR in NORWAY. By

E. J. GOODMAN, Author of 'Too Curious,' &c. With 34 Full-Page Illustrations and Route Map. Crown 8vo. cloth extra, 7s. 6d.

"An entertaining companion on the voyage to Norway and a valuable guide."—*Daily Telegraph*.

### The HISTORY of SOUTH

AUSTRALIA: from its Foundation to the Year of its Jubilee; with a Chronological Summary of all the principal events of interest up to date. By EDWIN HODDER, Author of 'George Fife Angus, Father and Founder of South Australia,' &c. With Maps. 2 vols. crown 8vo. cloth, 24s.

"Mr. Hodder's volumes form a valuable contribution to the story of the rise of 'Greater Britain.'"—*Times*.

SECOND EDITION JUST READY.

### FAITH and CRITICISM: Essays by

Congregationalists. Crown 8vo. cloth, 6s.

"A noteworthy manifesto.... These essayists are full of the spirit of the new time.... The dominant tone of the essays is one of buoyant hopefulness, of exultant, and one might say of daring, faith."—*Christian World*.

### VISION and DUTY. By Rev

C. A. BERRY, of Queen-street Congregational Church, Wolverhampton. With Photogravure Portrait. Crown 8vo. cloth, 3s. 6d.

### INDEX TO THE 'ENGLISH CATALOGUE OF BOOKS.'

Compiled on the Plan of the late Sampson Low. Vol. IV., Jan., 1881, to Dec., 1889, royal 8vo. half bound, 11. 11s. 6d. net.

\* Vol. IV. of the ENGLISH CATALOGUE OF BOOKS, 1881-1889, can be obtained with the above INDEX, forming two uniform volumes, half bound, for FOUR GUINEAS net.

### ABRAHAM LINCOLN: the True

Story of a Great Life. By WILLIAM H. HERNDON and JESSE W. WEIK. With an Introduction by HORACE WHITE. Fully illustrated. 2 vols. Cabinet Library Edition, crown 8vo. cloth, 12s.

### CHARLES SUMNER, MEMOIR

and LETTERS of. By EDWARD L. PIERCE. Vol. III. (1845-1860) and Vol. IV. (1860-1874), with Portraits. 2 vols. royal 8vo. cloth, 36s.

"These volumes may be recommended to the student of American history and character."—*Globe*.

### NEW NOVELS AND STORIES.

#### LYDIA. By Sydney Christian. Crown

8vo. cloth, 10s. 6d.

#### WILFRED WAIDE, BARRISTER

and NOVELIST. By RICHARD PENDEREL. 1 vol. crown 8vo. cloth, 6s.

#### A POLISH CONSPIRACY; or, a

Wandering Star. By F. DU TERTRE (Denzil Vane). Author of 'From the Dead.' Crown 8vo. cloth, 6s.

CHEAP EDITIONS AT ALL BOOKSELLERS.

### JUDITH SHAKESPEARE. By

WILLIAM BLACK. Price HALF-A-CROWN.

Being the New Volume in the Cheap and Uniform Edition of William Black's Complete Novels.

### FAR from the MADDING CROWD.

By THOMAS HARDY. With Photogravure Portrait of the Author. New Issue at HALF-A-CROWN. 1s. cloth binding.

### The TRUMPET MAJOR. By Thomas

HARDY. (Vol. II. in the New Issue of Thomas Hardy's Novels.) Just ready, price HALF-A-CROWN.

London:

SAMPSON LOW, MARSTON & COMPANY, LTD.,  
St. Dunstan's House, Fetter-lane, E.C.



# JOHN C. NIMMO'S LIST OF NEW BOOKS.

In large crown 8vo. cloth, gilt top, with the Etchings printed on Japanese Paper, price Six Shillings per Volume.

## THE BORDER EDITION OF THE WAVERLEY NOVELS.

WITH INTRODUCTORY ESSAYS AND NOTES BY ANDREW LANG, Supplementing those of the Author.

The Novel for June, just ready,

**IVANHOE.** 2 vols. with 12 Etchings by AD. LALAUZE.

In 1 vol. demy 8vo. cloth, gilt top, price 21s. net, with 7 Etchings and 3 Photo-Etchings printed on Japanese Paper.  
Also a few Large-Paper Copies, in super-royal 8vo. cloth, uncut edges, with Etchings printed as proofs before letters, each numbered.

## J O A N O F A R C.

By LORD RONALD GOWER, F.S.A., a Trustee of the National Portrait Gallery.

*Times*.—"The volume is very sumptuously printed, and very beautifully illustrated with a series of etchings of places and buildings associated with the life of the heroine."

*Daily Chronicle*.—"Externally this is a very handsome volume, and the contents are not unworthy of paper, type, and binding.....Lord Ronald touches a sympathetic chord at the outset, and it does not cease to vibrate throughout his entire biography of the famous Maid."

*Manchester Guardian*.—"Charmingly printed, prettily illustrated by views of places connected with the heroine, becomingly dedicated and written so that it can be read with pleasure, this book is probably the best popular account of Joan of Arc in our tongue."

*Scotsman*.—"Lord Ronald's book goes over familiar ground, but it has the advantage of being the first English book that has gone over it since the record of the trial of the Maid for heresy—the trial that resulted in her execution by burning—has been given to the world."

## WORKS BY THE LATE JOHN ADDINGTON SYMONDS.

1 vol. small 4to. cloth, gilt top, with Portrait and 4 Illustrations, price 10s. 6d. net. Also a few Large-Paper Copies, in royal 8vo. cloth, uncut edges, each numbered.

### WALT WHITMAN: A STUDY. By John Addington Symonds.

*National Observer*.—"This 'study' is well worth pondering as well as reading. The thing is that Whitman be generally known and appreciated; and for all them that cannot or will not appreciate and know him out of his own mouth, there is no better interpreter than Mr. Symonds, no better guide to learning than this book."

*Manchester Guardian*.—"The book should be consulted. Owing to its skill, directness, and conviction, it is an important one. The powers of the author were plainly growing to their prime when he was cut down by disease."

*Scotsman*.—"The book, besides an exposition of the poems and prose, has an interesting sketch of Whitman's life, and is illustrated by portraits of himself and his surroundings. It will be read with interest by the admirers of Whitman and by those of Mr. Symonds, for there is a certain fitness in the recognition by the historian of the Italian Renaissance of the only new birth in art which America has as yet given to the world."

*Literary World*.—"Now that the 'good grey poet' has gone, he looms the larger on the boundless prairie of American literature—a prairie on which, at present, living poets are but dimly perceptible. That Whitman should have fascinated and permanently enthralled such a man as John Addington Symonds, whose mind was steeped in the choicest thought and fancy of the ancient and modern world, is a fact the significance of which will not be lost on this side of the Atlantic."

### THE SECOND EDITION OF JOHN ADDINGTON SYMONDS'S NEW WORK.

In 2 vols. demy 8vo. with 50 Illustrations, bound in cloth, gilt top, price 21s. net.

## THE LIFE OF MICHELANGELO BUONARROTI.

BASED ON STUDIES IN THE ARCHIVES OF THE BUONARROTI FAMILY AT FLORENCE.

With Portrait and 50 Reproductions of the Works of the Master.

### Preface to Second Edition.

The First Edition of this work having been exhausted in a space of little over three months, I take this opportunity of saying that the critical notices which have hitherto appeared do not render it necessary to make any substantial changes in the text. A few points of difference between my reviewers and myself, concerning opinion rather than facts, are briefly discussed in a series of notes printed at the end of Volume II.

In 2 vols. small 4to. with 18 Illustrations, bound in half-German calf, gilt top, price 42s. net. Also a few Large-Paper Copies.

### The MEMOIRS of COUNT CARLO GOZZI. Translated into English by JOHN ADDINGTON SYMONDS.

With Essays on Italian Impromptu Comedy, Gozzi's Life, the Dramatic Fables, and Pietro Longhi, by the Translator. With Portrait and 6 Original Etchings by Adolphe Lalauze; also Eleven Subjects illustrating Italian Comedy by Maurice Sand, engraved on copper by A. Manceau, and coloured by hand.

*Daily Telegraph*.—"The translator of 'Benvenuto Cellini' has done his work with nice critical taste and keen appreciation of his remarkable subject. It is at once a literary and luxurious volume."

*Speaker*.—"Racy, vigorous, and full of spirit."

Third and Cheaper Edition, in 1 vol. demy 8vo. with a newly engraved Mezzotint Portrait, cloth, uncut edges, price 9s. net.

### The LIFE of BENVENUTO CELLINI. Newly Translated into English by JOHN ADDINGTON SYMONDS.

HORACE WALPOLE.—"Cellini the artist was one of the most extraordinary men of an extraordinary age. His life, written by himself, is more amusing than any novel I know."

*Athenæum*.—"As a piece of workmanship Mr. Symonds's translation deserves to rank amongst the best translations in the English language."

*Spectator*.—"The warmest admirer of Benvenuto's genius and the severest censor of his crimes will equally welcome the translation and editing of this famous autobiography by Mr. Addington Symonds."

*Saturday Review*.—"Mr. Symonds has made good use of his many qualifications for the task, and this latest work of his will take rank among the best translations that have ever been made into English."

*Daily News*.—"Mr. Symonds was in some sort predestined to this enterprise, and his fulfilment of it deserves the warmest acknowledgment and congratulation."

*Notes and Queries*.—"A translation better fitted to convey what is characteristic in Cellini's impetuous style is scarcely to be expected. So far as scholarly requirements are concerned, Mr. Symonds's translation may be regarded as final."

### NEW EDITION OF THE REV. F. O. MORRIS'S 'HISTORY OF BRITISH BUTTERFLIES.'

SEVENTH EDITION.—Newly Revised, Corrected, and Enlarged by the Author. Super-royal 8vo. cloth, with 77 Plates, Coloured by hand, price 15s. net.

## A HISTORY OF BRITISH BUTTERFLIES.

NOTE.—In this, the Seventh Edition of Mr. Morris's well-known work on the 'History of British Butterflies,' the author has thoroughly Revised and Enlarged the Work by the addition of many new Plates, with full descriptions of the same.

The Plates (Coloured by hand) represent all the species, and separate figures of the male and female, where there is any obvious difference between them, and also of the under side, together with the Caterpillar and Chrysalis; and a full description of each, with copious accounts of their several habits, localities, and times of appearance, together with details as to their preservation, &c., with new and valuable information—the result of the author's experience for many years.

London: JOHN C. NIMMO, 14, King William-street, Strand.

## EDWARD STANFORD'S LIST.

Just ready, large post 8vo. cloth, 10s. 6d.  
**EXPERIENCES OF A PRUSSIAN OFFICER**

In the Russian Service during the Turkish War of 1877-78.

By RICHARD GRAF VON PFEIL, Major and Battalion Commander in the Grenadier Regiment Crown Prince Frederick William (2nd Silesian) No. 11.

Translated from the German (Fourth Edition) by Col. C. W. BOWDLER.

With a Map.

"We have seldom met with a campaigning narrative of more absorbing interest."—*Times*.Just published, demy 8vo. cloth, 15s.  
**GUN AND CAMERA IN SOUTHERN AFRICA.**

A Year of Wanderings in Bechuanaland, the Kalahari Desert, and the Lake River Country, Ngamiland, with Notes on Colonization, Natives, Natural History, and Sport.

By H. ANDERSON BRYDEN, Author of 'Kloof and Karroo in Cape Colony.'

With numerous illustrations from the Author's Photographs, and a Map of his Routes.

"His descriptions are spirited and accurate, and the book is one of the best of recent works on sport in South Africa."—*National Observer*.

Second Edition, medium 8vo. buckram, 21s.

**SHORT STALKS:**

Or, Hunting Camps, North, South, East, and West. By EDWARD NORTH BUXTON.

With 67 illustrations by Whymper, Lodge, Wolf, and other well-known Artists.

"There are few keener all-round sportsmen, and his narrative is perfectly candid. If he relates his successes with pardonable pride, he never draws a veil over his failures."—*Saturday Review*."The cuts are triumphs of the wood engraver's art."—*Birmingham Post*.**TWO-SHILLING SERIES OF TOURIST GUIDES.**

Fcap. 8vo. cloth, with Maps, &amp;c.

- Bedfordshire. By A. J. FOSTER, M.A.  
 Berkshire. By P. H. DITCHFIELD, M.A.  
 Cambridgeshire. By E. CONYBEARE, M.A.  
 Channel Islands. By G. P. BEVAN and R. N. WORTH.  
 Cornwall. By W. H. TREGELLAS.  
 Derbyshire. By R. N. WORTH, F.G.S.  
 Devon, North. By R. N. WORTH, F.G.S.  
 Devon, South. By R. N. WORTH, F.G.S.  
 Dorsetshire. By R. N. WORTH, F.G.S.  
 English Lake District. By H. I. JENKINSON.  
 Essex. By E. WALFORD, M.A.  
 Gloucestershire. By R. N. WORTH, F.G.S.  
 Hampshire. By G. P. BEVAN and R. N. WORTH.  
 Hertfordshire. By A. J. FOSTER, M.A.  
 Kent. By G. P. BEVAN and R. N. WORTH.  
 London (Round About). By the Rev. W. J. LOFTIE.  
 London (Through). By the Rev. W. J. LOFTIE.  
 Norfolk. By WALTER RYE.  
 Somersetshire. By R. N. WORTH, F.G.S.  
 Suffolk. By Dr. J. E. TAYLOR, F.L.S.  
 Surrey. By G. P. BEVAN and R. N. WORTH.  
 Sussex. By G. F. CHAMBERS, F.R.A.S.  
 Warwickshire. By G. P. BEVAN, F.S.S.  
 Wiltshire. By R. N. WORTH, F.G.S.  
 Worcestershire. By R. N. WORTH, F.G.S.  
 Wye (The) and its Neighbourhood. By G. P. BEVAN and R. N. WORTH.  
 Yorkshire (East and North Ridings). By G. P. BEVAN and R. N. WORTH.  
 Yorkshire (West Riding). By G. P. BEVAN, F.S.S.

Fcap. 8vo. cloth, with 29 Plans, 5s.

**The CATHEDRAL CHURCHES of ENGLAND and WALES: their History, Architecture, and Monuments.** By W. J. LOFTIE, B.A. F.S.A., Assistant Chaplain, Chapel Royal, Savoy, Author of 'A History of London,' &c."A thoroughly practical and useful little book."—*Daily Graphic*.

Third Edition, with Corrections for 1893.

**The HANDY GUIDE to NORWAY.** By THOMAS R. WILSON, M.A. Small post 8vo. limp cloth, with 7 Maps, 5s.

HANDY MAP of NORWAY. 2s.

"Small, handy, business-like, and trustworthy."—*Times*.

London: EDWARD STANFORD, 26 and 27, Cockspur-street, Charing Cross, S.W.

GAY & BIRD'S  
**NEW PUBLICATIONS AND IMPORTATIONS.**

2 vols. crown 8vo. tastefully bound in vegetable parchment, gilt tops and boxed. This Edition limited to 250 copies, price 12s. net.

Also 50 copies on Hand-made Paper, half-vellum, gilt tops, 21s. net.

**VICAR of WAKEFIELD.** Printed at the Jouaust Press, and Portrait and 8 Etchings by Lalauze.

Uniform with the above, Ordinary Edition, 6s. net; Hand-made Paper Edition, 10s. 6d. net.

**PAUL and VIRGINIA.** By Bernardin ST. PIERRE. Fine Portrait and 5 Etchings by Lagallierme.

Crown 8vo. 6 Facsimiles, cloth, gilt top, 5s. net.

**EARLY BIBLES of AMERICA.** By Rev. J. WRIGHT, D.D.

Fifty Large-Paper Copies, buckram, gilt top, 10s. 6d. net.

Crown 8vo. cloth, 6s. net.

**The STORY of MALTA.** By Maturin M. BALLOU.

2 vols. 8vo. pp. 450 and 456, 2 Maps, cloth, 16s. net.

**The DAWN of ITALIAN INDEPENDENCE:** Italy from the Congress of Vienna, 1814, to the Fall of Venice, 1849. By WILLIAM R. THAYER.

Crown 8vo. pp. 418, cloth, 8s. net.

**The EVE of the FRENCH REVOLUTION.** By EDWARD J. LOWELL.

8vo. 11 Coloured Plates, bound in deerskin, 25s. net.

**THE SONG of the ANCIENT PEOPLE.** By EDNA DEAN PROCTOR. With an Introduction by JOHN FISKE, and Notes.Mr. DOUGLAS SLADEN, in *Literary World*.—"Miss Proctor has hardly a superior among the women poets of America. ....The book is a marvel of sumptuous bookmaking."

London: 27, King William-street, West Strand.

Fourth Edition, pp. 300, 5s.

**PROTOPLASM:** Physical Life and Law. By Prof. LIONEL BEALE, F.R.S. Facts and Arguments against Mechanical Views of Life as accepted by Huxley, Herbert Spencer, Strauss, Tyndall, and many others.  
Harrison & Sons, 59, Pall Mall.

## MISS BRADDON'S NEW NOVEL.

Now ready, in 3 vols. at all Libraries.

**ALL ALONG****THE RIVER:****A NOVEL.**

By the AUTHOR of 'VIXEN,' 'LADY AUDLEY'S

SECRET,' 'GERARD,' &amp;c.

London: Simpkin &amp; Co., Limited.

## EYRE &amp; SPOTTISWOODE.

**COMPLETION OF THE LARGE-TYPE VARIORUM TEACHER'S BIBLE.**

In the press (to be ready very shortly),

**THE QUEEN'S PRINTERS' NEW LARGE-TYPE****VARIORUM AIDS TO BIBLE STUDENTS.**

Specially prepared for issue with the well-known and widely appreciated Large-Type Variorum Reference Bible (with Apocrypha).

'The NEW VARIORUM AIDS,' while having for their basis the original 'Queen's Printers' London Aids to Bible Students,' the sale of which has exceeded one million copies, have been Rewritten, thoroughly Revised, and Enlarged.

Amongst the most notable of the new matter may be mentioned 'The Bible: its Interpretation and Inspiration,' by the Rev. H. B. Swete, D.D., Regius Professor of Divinity, Cambridge.

The late Archbishop of Canterbury (Dr. TAIT), in acknowledging a copy of 'The Variorum Bible,' wrote: "I have observed how much care has been taken—how eminent are the gentlemen employed in editing."

The same policy has been pursued by the Publishers in the compilation of the 'Aids' about to be published.

The NEW LARGE-TYPE VARIORUM AIDS to BIBLE STUDENTS will be issued in the following styles, printed upon thin white and the finest India paper.

Bound with 'The Large-Type Variorum Reference Bible.' Prices from 15s. 6d.

With 'The Large-Type Variorum Reference Bible and Variorum Apocrypha.' Prices from 20s. 6d.

Also in a separate Volume, printed on white papers only. Prices from 5s.

Retail of all Booksellers.

Prospectuses, descriptive of Bible and Aids, showing Specimen Pages, &amp;c., post free upon application to the Publishers.

EYRE &amp; SPOTTISWOODE (Her Majesty's Printers),

London: Great New-street, E.C.;

And at Edinburgh, Glasgow, Melbourne, Sydney, and New York.

**NOTES and QUERIES**

for SATURDAY, April 2nd, 1892.

Contains an Article upon the HISTORY of TOOKS-COURT and its NEIGHBOURHOOD, by Mr. GEORGE CLINCH, of the British Museum, with the following Illustrations by Mr. A. Bernard Sykes:—

LINCOLN'S INN GATEHOUSE.

THE ROLLS CHAPEL.

CLIFFORD'S INN.

OLD SERJEANTS' INN.

THE ATHENÆUM OFFICE, TOOKS-COURT.

SKETCH MAP of CHANCERY-LANE.

John C. Francis, Notes and Queries Office, Bream's-buildings, Chancery-lane, E.C.

THIS DAY AT ALL THE LIBRARIES,

**THE SLOWLY GRINDING MILLS.**

A NEW NOVEL IN THREE VOLUMES.

By Mrs. G. LINNÆUS BANKS.

**PARSON JONES.**

A NEW NOVEL IN THREE VOLUMES.

By FLORENCE MARRYAT.

Also, by the SAME AUTHOR, NEW and CHEAPER EDITIONS of

**THERE IS NO DEATH.** Price 2s. paper boards.  
**The RISEN DEAD.** Price 3s. 6d. cloth.

GRIFFITH, FARRAN &amp; Co. Newbery House, 39, Charing Cross-road, London.



NEW AND CHEAPER EDITION.

**THE MEMORIES OF DEAN HOLE.**

PRICE SIX SHILLINGS.

*Next week, at all Booksellers' and Bookstalls, in One Vol., crown 8vo.,  
with all the Original Illustrations.*

London: EDWARD ARNOLD, 37, Bedford-street, W.C.,  
Publisher to the India Office.

NEW NOVEL AT ALL LIBRARIES.

**BALMORAL:****A ROMANCE OF THE QUEEN'S COUNTRY.**

Book I.—A NEW KING and an OLD CAUSE.

Book III.—The LONE GLEN.

Book II.—The GREAT HUNTING.

Book IV.—The FLIGHT ACROSS the POLACH.

By ALEXANDER ALLARDYCE,

Author of 'The City of Sunshine,' 'Life of Lord Keith,' 'Scotland and Scotsmen in the Eighteenth Century,'  
'Charles Kirkpatrick Sharpe,' &c.

3 vols. crown 8vo. 25s. 6d.

WILLIAM BLACKWOOD &amp; SONS, Edinburgh and London.

NEW VOLUME OF ESSAYS BY MR. PATMORE.

Fcap. 8vo. 5s.

**RELIGIO POETÆ, &c.**

By COVENTRY PATMORE.

THIRD EDITION, with nearly 60 New Translations, imperial 16mo. 7s. 6d. net.  
Also 25 copies on Japanese vellum, 21s. net.

**ODES AND EPODES OF HORACE.**

Translated by SIR STEPHEN DE VERE, Bart.

With Preface and Notes.

NOTE.—The First Edition of 'Translations from Horace,' 1885, contained only Ten Odes.  
The Second Edition, 4to., 1886, comprised Thirty. In the present Edition Eighty-seven  
Translations will be found.

London: GEORGE BELL &amp; SONS, York-street, Covent-garden.

Now ready, in 2 vols. large 8vo. handsome cloth, 21s.

**A LITERARY HISTORY OF EARLY CHRISTIANITY.**

INCLUDING THE FATHERS AND THE CHIEF HERETICAL  
WRITERS OF THE ANTE-NICENE PERIOD.

FOR THE USE OF STUDENTS AND GENERAL READERS.

BY

CHARLES THOMAS CRUTTWELL, M.A.,

Rector of Kibworth, Leicester, and Rural Dean; formerly Fellow of Merton College, Oxford;

Author of 'A History of Roman Literature,' &amp;c.

"So far as I am aware, there is no English work which exactly covers the same ground as the present volume; and I hope that it may be found to supply a real want, both for Students of Theology and for General Readers who desire to see for themselves what the first exponents of Christian doctrine after the Apostles believed and taught.....The purpose I have had in view is mainly literary—that is, I have endeavoured to point out the leading intellectual conceptions which animate the various writers, to indicate the degree of success attained by each, and to estimate the permanent value of each one's contribution to the growing edifice of human thought and knowledge."—*Extract from Author's Preface.*

London: CHARLES GRIFFIN &amp; Co. Limited, Exeter-street, Strand.

**MESSRS. LONGMANS & CO.'S LIST.**

NEW NOVEL BY A. CONAN DOYLE.

**The REFUGEES: a Tale of Two**

Continents. By A. CONAN DOYLE, Author of 'Micah Clarke,' &c. 3 vols. crown 8vo. 25s. 6d.

"Outside the pages of 'Monte Cristo' there were never such hair's-breadth escapes or such marvellous coincidences."  
*Athenæum.*

"Mr. Conan Doyle has fairly surpassed himself in his new story 'The Refugees.' The whole book is conceived in a fine spirit of romance."—*Scotsman.*

**LIFE and LETTERS of the**

RIGHT HON. ROBERT LOWE, Viscount SHERBROOKE. With a Memoir of Sir John Cope Sherbrooke, G.C.B., sometime Governor-General of Canada. By A. PATCHETT MARTIN. With 5 Portraits. 2 vols. 8vo. 36s.

"Much new material is here furnished towards a complete political history of the eventful quarter of a century from 1850 to 1875. Scarcely a prominent politician of this period is left out of the picture. Mr. Goschen has contributed some specially interesting anecdotes."—*Birmingham Daily Post.*

**DEEDS of MONTROSE; the**

Memoirs of James, Marquis of Montrose, 1639–1650. By the Rev. GEORGE WISHART, D.D. (Bishop of Edinburgh, 1662–1671). Translated, with Introduction, Notes, and Appendices, and the Original Latin (Part II. now first published), by the Rev. ALEX. D. MURDOCH, F.S.A. Scot. Canon of St. Mary's Cathedral, Edinburgh, Editor and Translator of the Graveland MS.; and H. F. MORLAND SIMPSON, M.A. Cantab. F.S.A. Scot. Fettes College. With a Portrait from Gerard Honthorst's Painting of the Marquis (1649), Plans of his Last Campaign, &c. 4to. 34s. net.

**The ANNUAL REGISTER: a**

Review of Public Events at Home and Abroad, for the Year 1892. 8vo. 18s.

\* Volumes of the ANNUAL REGISTER for the Years 1863–1891 can still be had, price 18s. each.

**TERESA, and other Poems. By**

JAMES RHODES. Crown 8vo. 3s. 6d.

NEW BOOK BY CARDINAL NEWMAN.

**MEDITATIONS and DEVOTIONS of the LATE CARDINAL NEWMAN. Oblong**

crown 8vo. 5s. net.

NEW BOOK BY THE AUTHOR OF 'JOHN WARD.'

**MR. TOMMY DOVE, and other**

Stories. By MARGARET DELAND, Author of 'John Ward,' &c. Crown 8vo. 6s.

London: LONGMANS, GREEN &amp; Co.

New York: 15, East 16th-street.

BIBLIOGRAPHY OF THE  
RIGHT HON. W. E. GLADSTONE.

NOTES and QUERIES for DECEMBER 10th and 24th 1892, and JANUARY 7th and 21st, 1893, contains a BIBLIOGRAPHY OF MR. GLADSTONE.

Price of the Four Numbers, 1s. 4d.; or free by post, 1s. 6d.  
John C. Francis, Notes and Queries Office, Broom's-buildings, Chancery-lane, E.C.

**ACCIDENTS OF TRAVEL**

and all other Accidents Insured against by

THE  
RAILWAY PASSENGERS' ASSURANCE  
COMPANY,

The oldest and largest Company providing for  
ACCIDENTS OF ALL KINDS.

64, Cornhill, London. W. D. MASSY, } Secretaries.  
A. VIAN, }

**ALLEN'S SOLID LEATHER**

PORTMANTEAUS.

ALLEN'S VICTORIA DRESSING BAG.

ALLEN'S STRONG DRESS BASKETS.

ALLEN'S NEW CATALOGUE, post free.

37, West Strand, London. Discount 10 p. cent.

BALSAMIC

**"VINOLIA" SOAP**

FOR THE BATH

WHOLESOME, BRACING, TONIC.

**DINNEFORD'S MAGNESIA.**

The best remedy for  
ACIDITY of the STOMACH, HEARTBURN,  
HEADACHE, GOUT,  
and INDIGESTION.  
And Safest Aperient for Delicate Constitutions,  
Children, and Infants.

DINNEFORD'S MAGNESIA.

## CASSELL & COMPANY'S ANNOUNCEMENTS.

**Mr. CLARK RUSSELL'S** New Novel, '*LIST, ye LANDSMEN!*' a Romance of Incident, will be ready on **JUNE 15**, in Three Volumes, price 3ls. 6d.

### NEW VOLUMES.

**The HIGHWAY of LETTERS and its ECHOES of FAMOUS FOOTSTEPS.** By THOMAS ARCHER. Illustrated. 10s. 6d.

**ISLAND NIGHTS' ENTERTAINMENTS.** By R. L. STEVENSON. Containing 'The Beach of Falesá,' 'The Bottle Imp,' and 'The Isle of Voices.' Second Edition. 6s.

**TINY LUTTRELL.** By E. W. HORNING, Author of 'A Bride from the Bush.' 2 vols. 21s.

**ROYAL ACADEMY PICTURES, 1893.** In 1 vol. handsomely bound in cloth, 7s. 6d.

#### POPULAR EDITIONS OF RECENT NOVELS.

Just published, 6s.

**The MEDICINE LADY.** By L. T. MEADE, Author of 'The Palace Beautiful,' 'A World of Girls,' &c.

The Right Hon. W. E. GLADSTONE, M.P., has read 'The Medicine Lady,' and much liked the character of Dr. Digby.

#### UNIFORM WITH THE ABOVE.

**OUT of the JAWS of DEATH.** By FRANK BARRETT. 6s.

**The SNARE of the FOWLER.** By MRS. ALEXANDER. 6s.

**A MODERN DICK WHITTINGTON.** By JAMES PAYN. 6s.

**The SQUIRE.** By MRS. PARR. 6s.

**The SHADOW of a SONG. A Novel.** By CECIL HARLEY. 5s.

**TENTING on the PLAINS; or, General Custer in Kansas and Texas.** By ELIZABETH B. CUSTER. With numerous Illustrations. 5s.

**CASSELL'S NEW BIOGRAPHICAL DICTIONARY,** containing Memoirs of the most Eminent Men and Women of all Ages and Countries. 7s. 6d.

**The UNIVERSAL ATLAS. A New and Complete** General Atlas of the World, with 117 Pages of Maps, handsomely produced in Colours, and a Complete Index to about 125,000 Names. Cloth, 30s. net; half-morocco, 35s. net.

"It is a wonderful and, at the price, unique production. It costs 30s., and in all the essentials of good cartography is superior to English atlases at ten guineas."

Manchester Guardian.

**AGRARIAN TENURES. A Survey of the Laws and Customs** relating to the Holding of Lands in England, Scotland, and Ireland; and of the Reforms therein of Recent Years. By the Right Hon. G. SHAW LEFEVRE, M.P. 10s. 6d.

**CASSELL'S HISTORY of ENGLAND. New and Revised Edition.** With Original Illustrations specially executed for this Edition. The Text carefully Revised throughout. Vol. VI. 9s.

**DULCE DOMUM. Rhymes and Songs for Children.** Edited by JOHN FARMER, Author of 'Gaudemus,' &c. (Old Notation and Words.) 5s.

N.B.—The Words of the Songs in 'Dulce Domum' (with the Airs both in Tonic Sol-fa and Old Notation) can be had in Two Parts, 6d. each.

**CASSELL'S NEW TECHNICAL EDUCATOR. An entirely New Cyclopædia of Technical Education,** with Coloured Plates and Engravings. Vol. I. 5s.

**CASSELL'S STOREHOUSE of GENERAL INFORMATION.** Fully illustrated with High-Class Wood Engravings, and with Maps and Coloured Plates. Vol. IV. 5s.

**LITTLE FOLKS. Half-Yearly Volume. New and Enlarged Series.** Fully illustrated. Boards, 3s. 6d.; cloth, 5s.

**COTTAGE GARDENING, POULTRY, BEES, ALLOTMENTS, FOOD, HOUSE, WINDOW, and TOWN GARDENS.** Edited by W. ROBINSON, F.L.S., Author of 'The English Flower Garden.' Fully illustrated. First Half-Yearly Vol. 2s. 6d.

**The TEMPTATION of DULCE CARRUTHERS.** By C. E. C. WEIGALL, Author of 'A Romance of Man,' &c.

Forming the First Volume of

**CASSELL'S SUNSHINE SERIES.**

Bound in cloth limp, 1s.

### READY IN JULY,

**CATRIONA. A Sequel to 'Kidnapped,'** being the further Adventures of David Balfour. By ROBERT LOUIS STEVENSON. With 2 Maps. Price 6s.

\*\* Since this Work appeared in Serial Form in the pages of one of the Magazines it has been largely Revised and completely Recast by the Author.

CASSELL & COMPANY, LIMITED, Ludgate-hill, London; Paris and Melbourne.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, Bream's-buildings, Chancery-lane, E.C. Printed by JOHN C. FRANCIS, Athenæum Press, Bream's-buildings, Chancery-lane, E.C.; and Published by the said JOHN C. FRANCIS at Bream's-buildings, Chancery-lane, E.C. Agents for SCOTLAND, Messrs. Bell & Bradburne and Mr. John Menzies, Edinburgh.—Saturday, June 10 1893.